

RAMAYANA • RG VEDA • HEROIC LEGEND OF ARSLAN

ANIME UK

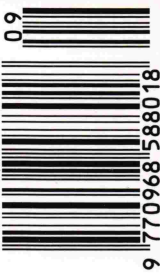
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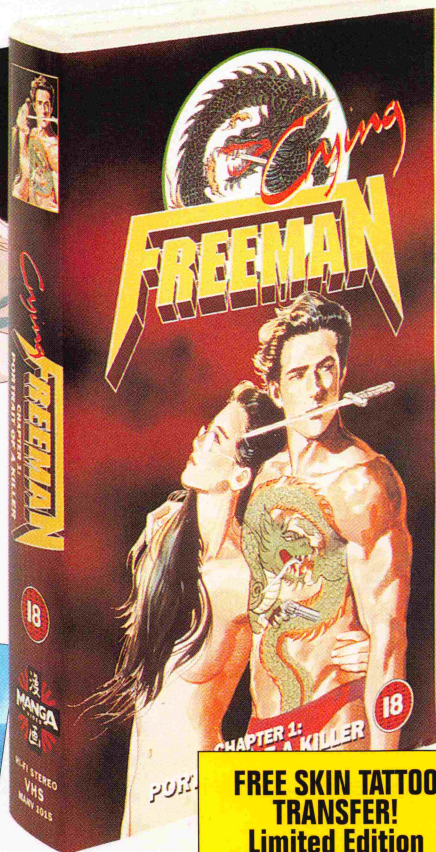
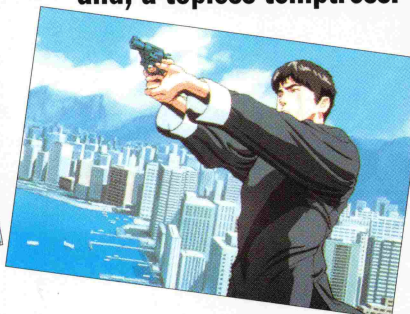
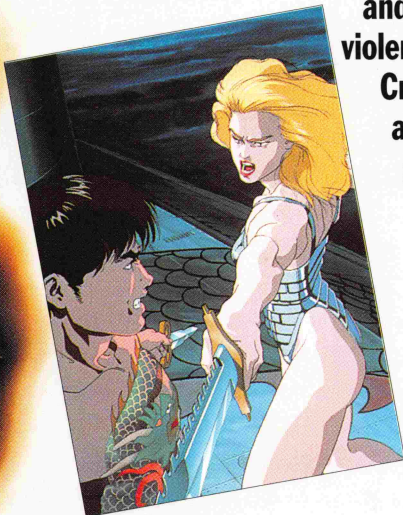
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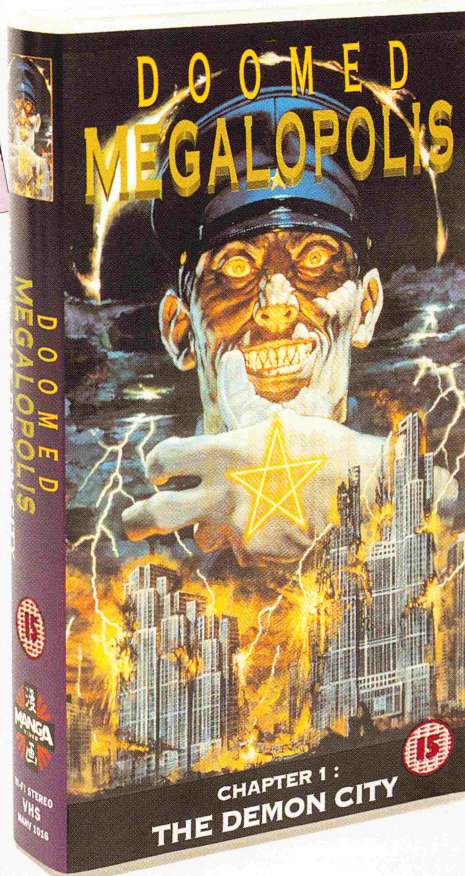
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ANIME UK MAGAZINE

VOL 2 • NO 4

HELEN McCARTHY
(Editor)

Spent so much time in California meeting legends that she's come home with her head still somewhere in the clouds! Issue 10 may be somewhat incoherent ...



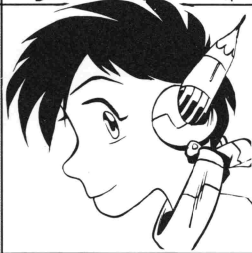
WIL OVERTON
(Art and Design)

had to miss the trip at the last minute and is making do with listening to everyone else's California stories. If one more person tells him what a good time they had he may just explode, Hokuto no Ken-style...



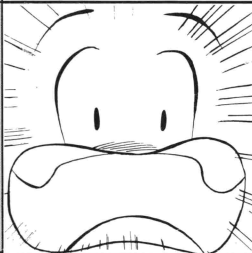
STEVE KYTE
(Staff Artist)

has decided that in his next life he wants to be reborn as someone Japanese who paints lots of cute girls and big mecha and is treated like a superstar...



PETER GOLL
(Publisher)

Is adding up the petty cash receipts from the trip and asking "What do you mean by DRINKS FOR GODDESSES OF CUTE - ESSENTIAL RESEARCH EXPENSE???"



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Thanks this issue go to:

All the readers who've stuck with us this far
Wil's computer, for not blowing up during its first trial by fire!

And a big bogie from Arale to:

Video companies who can't see the potential of this stuff!

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KONNICHIWA!

Wow, what a time we had in California! The staff and attendees of both cons really amazed us with their welcome, their hospitality and their charm. Our feet haven't touched the ground yet since we got back, just three days before this issue went to press, but we were hard at work right through the trip and a short taster of next issue's California Convention Coverage follows on the Newline pages.

And what a time we're all going to have over the next few months. Anime and manga are growing more and more popular and the media are gradually becoming more informed and, hopefully, less blinkered as more different kinds of Japanese animation and comics become known in the UK. Dark Horse's brilliant MANGA MANIA is on the news-stands spreading the word about the marvels of manga to more and more new readers. The BBC may even get round to showing AKIRA one day soon - latest word from Broadcasting House is "sometime late in the Year, maybe over Christmas". Try persuading your granny to watch it with you after the Queen's Speech - you never know, she might like it!

To use a surfing phrase (it's hard to get California out of your head even after you've taken the shades off) there's a big wave coming. Anime and manga are getting more and more important on the UK entertainment scene, and it's mostly down to you, the anime fans of Britain. Your energy and enthusiasm have fuelled the trend and your comments and criticisms will keep everyone involved doing the best they can to give you what you want - more good, well presented anime and manga. Enjoy!

Yours animatedly,

Helen McCarthy
Editor



Front cover by Wil Overton

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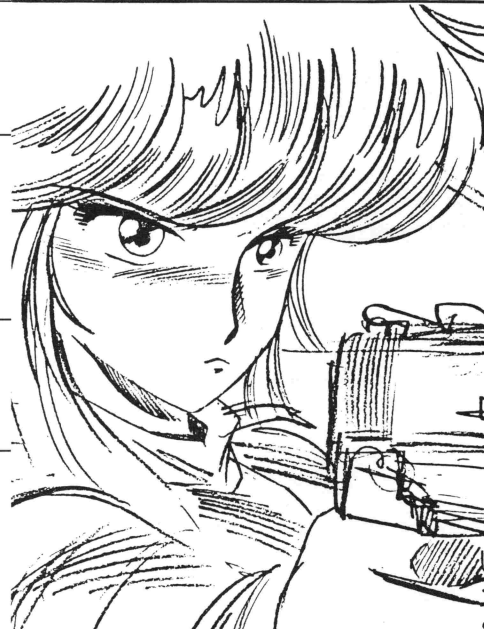
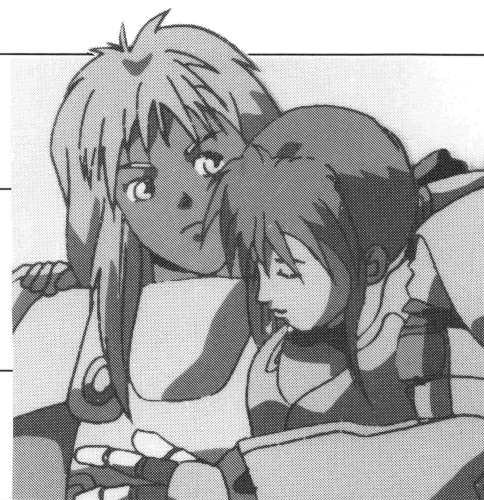
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OUTZONE



US CONVENTION - HOT SNIPPETS

The two US anime conventions came too close to our deadline - the ANIME UK team returned just two days before this issue went to press. Here are a few of the choicest news items from both conventions, with full coverage to follow in issue 10. Despite some guest fallout owing to illness and work commitments, both cons presented a full and enjoyable programme with plenty to do and see. Both also announced plans for another event in 1994. ANIME AMERICA has a commitment from NAGAI GO to be one of its Guests of Honour, and may return to the Red Lion Hotel in San Jose, site of ANIME CON 91. ANIME EXPO hasn't yet confirmed any guests, but sent us on our way with the prospect of "Next year in Disneyland!"



UPCOMING PROJECTS

- Takachiho Haruka is currently at work on a new 6-part DIRTY PAIR OAV series. This is so new that many decisions about story and character are still being taken, but watch out for new angles and insights on well-loved charas.

- Rob Bates of Bay Area Anime Society heard from Sonoda Ken-ichi that he has not yet signed up to the team being assembled to produce a new BUBBLE GUM CRISIS project.

- Monkey Punch is producing a manga version of Victorian explorer Richard Burton's 1001 NIGHTS.

- Terasawa Buichi's long-awaited TAKERU, generated by computer to enable export of the images to multiple formats, makes its manga debut in July in a 200-page, full-colour volume. Ito Junco, President of A-GIRL CO. and Terasawa-san's manager, brought some stunning full-colour page samples to show and is hoping that a European publisher can be found for this groundbreaking work.

ANIME IN ENGLISH

- KITTY announced that their production THE ENEMY IS THE PIRATE has been dubbed in England for release onto the British market by UCORE S.A. American accents and idioms are used in this fast-paced, funny action-romp. Look out for the tape on video shop shelves sometime soon!

- ANIMERICA editor Trish Ledoux arrived at ANIME AMERICA fresh from recording her first starring role - she is the voice of Princess Kahm in the upcoming English-language dub of OUTLANDERS. Congratulations, Trish - or as thespians put it, break a leg!

- Newly-launched VIZ VIDEO announced a major coup - it is to release all the episodes of RANMA 1/2 in English. ANIMEIGO's big news was their plan to go into dubbing for future releases, though they stressed this does not mean the end of their efforts in the subtitled format for which they are famous. Meanwhile, A.D. VISION are taking the US market by storm with their release of DEVIL HUNTER YOHKO and SOL BIANCA in English subtitled format., and US MANGA CORPS split the difference with their September releases - AREA 88 ACT II is subtitled while VENUS WARS (already

RG VEDA CREDITS

Pat Munson-Siter's article reviews the anime in depth; however as the English-language version hasn't been released in the USA she couldn't provide the UK production credits, so here they are :

CAST

Ashura	Deborah Makepiece
Yasha	Linus Roach
Riyu	Nigel Greaves
Karula	Denica Fairman
Kujaku	William Gaminara
Taishaku-Ten	Garrick Hagon
Aizenmyoho	Sophie Elan
Kuyoh	Patricia Martin
Bishamon-Ten	David McAlister
Kendappa-Oh	Kate Lock
Sohma	Siriol Jenkins
Ten-Oh	Paul Stewart
Narrator	Ray Lonnen
Ashuroah	Edward Lacy
Executive producer of English version:	Laurence Guinness
English translation	K.S.S., Inc
English translation adapted by:	George Roubicek
Director	Michael Bakewell
Casting	Jill Wilmot

released in the UK on the MANGA VIDEO label) is dubbed.

ANIME AWARDS

- CONGRATULATIONS TO FRED SCHODT, winner of the first-ever OSAMU TEZUKA AWARD at ANIME AMERICA. The award was instituted to recognise achievement in the field of anime and manga in the West. Typically, the recipient was too busy working as a convention translator to attend the awards ceremony and so he received the award privately in the Press Room in a presentation witnessed by just six people - including ANIME UK Editor Helen McCarthy and LUPIN III creator Monkey Punch, for whom he was translating at the time!

- CONGRATULATIONS TO ANIMERICA - the VIZ publication won the Best Anime Publication award of the Society for the Promotion of Japanese Animation at ANIME EXPO. President Mike Tatsugawa announced from the platform that ANIME UK was just one vote behind them!

NEWTYPE HITS 100!

Kadokawa Shoten's leading anime magazine 'Newtype' recently hit it's 100th edition (July '93) and came full circle with the cover illustration. Issue 1 (April '85) featured Zeta Gundam and the century cover features Victory Gundam depicted in the same style. In an optimistic mood they even advertised the release date of other forthcoming landmark issues, right up to issue 500! On sale October 2026!! In the 100th edition were the results of the readers favourites survey from which you get some idea of what's hot and what's not in Japan at the moment.

Favourite male character was Uso Evin from the new Victory Gundam TV show with Tyler from Irresponsible Captain Tyler, another current TV series, not far behind. This puts the average age of the readers as being around the middle-highschool region and mostly male. The intended readership of the magazine.

The girls made a come-back in the favourite female character section with a strong showing for Sailor Moon R although the outright winner was BellDandy from Ah! My Goddess (boys again!).

Put these two tables together and you get V Gundam as the favourite anime with Sailor Moon R as a respectable second.



▲ Newtype old and new and Sailor Moon R, the girls choice in Japan ►

FORTHCOMING RELEASES

Sonic Soldier Borgman 2 (Second)

The first of 3 parts gets released on October 1st. Character designs are by Michitaka Kikuchi (Silent Möbius, Compiler, and generally anything by Kia Asamiya that gets made into an anime).

Idol Defence Band Hummingbird

1993 looks like being the year of the cute with this combination of idol singers who just also happen to be fighter pilots?! September 1st sees the release of the 'Debut Anime Video', and there's also a concert tour called "Summer Aviation". If you have a spare ¥10000 lying about there is a limited edition of 5000 Premium Boxes incorporating both the anime, the live concert and goodies (Hummingbird Band lovely sticker etc...).



PATLABOR 2 ▲

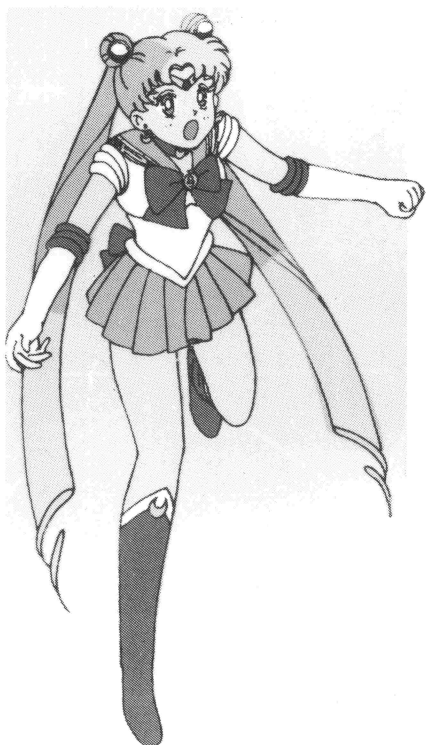
The publicity and merchandising machines are just starting to gear up for this one with an 'Access the Movie' video out on July 1st and an interview with the creators video called P2 Blockbuster. Also there's something called a 'Tickemaga CD', a 8cm CDS (CD Single) drama and a ticket to see the film!

REX

Forget Jurassic Park, starting on July 3rd, the cutest Tyrannosaurus Rex you've ever seen hits Japanese cinemas. The Kadokawa movie 'Rex', all about a little girl and a big egg. Mummie! Can I have a dinosaur too!



RECENT RELEASES



GUNNM - Rusty Angel

Probably better known to us in the West as 'Battle Angel Alita' in the manga translation by Viz Communications. This is very nicely animated with something of an all-star cast working on it, most noticeably Record of Lodoss War's Nobuteru Yuki on character design, but at 30 mins is far too short. Part 2 "Tears Sign" comes out on August 21st.

DOMINION

Oh no! The Tank Police are back! Whimper. The first of 6 parts starts on October 21st by J.C.Staff and Bandai. Virtual drugs and other weirdness and if it sticks to the new Dominion manga in Comic Gaia then you should get to see and Anna and Uni in Tank Police uniform!

SHOOTING STAR GAKUSAVER

Coming soon from Tatsunoko more cute girls and big robots! August 21st sees the 60 minute double length opener. One of the voice actresses is Megumi Hayashibara who also featured recently in Super Cat Girl Nuku Nuku and was Ryuquir in Armed

RANMA 1/2

For those of you who just can't get enough of your favourite (s)he-man's mildly embarrassing social disorder now that the TV series has ended can relax in the knowledge that come October 21st the first in a 6 part OAV series begins. Each part is 30 mins and is made by the same staff as the TV version.

Before then you could always try saving up for the Ranma 1/2 Perfect Collection 41 laser discs, 161 episodes and a mere snip at ¥250000



USHIO AND TORA

Cute alert! Yes, now it's 'Ushio and Tora CD' (Comical Deform) 3 short stories around 8 mins each are released on a half hour video on October 1st. Perhaps they saw how popular SD Gundam was...

Dragon Fantasy Villgust and seems to be eternally prepubescent if her voice is anything to go by. Best comment has to be from one of the characters (in the manga) on first seeing the gigantic robot "It doesn't look very smart, does it."

GO-V

A 30 minute celebration of 25 years of Go Nagai

Star Knight TEKKAMAN BLADE - 9

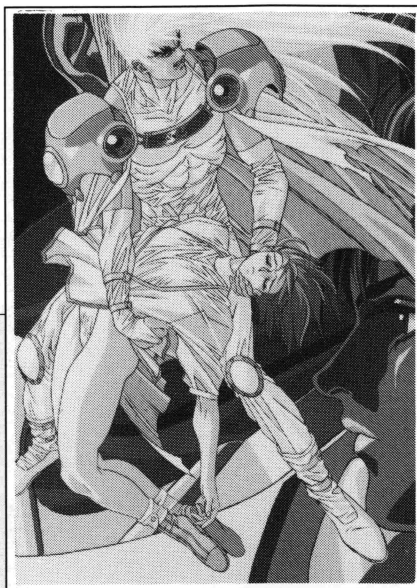
The television series is now getting released as compilation tapes.

UMI GA KIKOERU (I Can See the Sea)

A gentle story from the creator of 'Only Yesterday' but although it's by Studio Ghibli it's not Miyazaki.

NG Knight LAMUNE & 40 DX

See last issue's Anime Gallery to get the gist of what this is all about! DX carries on the lunacy.



BASTARD!

The 6th installment finally reaches the conclusion, but does DS finally get to kiss a woman and retain his form?

AFFORDABLE ANIME

If you think that tapes from America are expensive compared to our £10.99 for a tape then be glad you're not buying the latest releases in Japan where you can easily find yourself paying out £40 to £50 a title! So over there a 'super price' video has to be just that! Akira International Edition Patlabor the Movie Patlabor Collect 1 (1st OAV series 1-4) Patlabor Collect 2 (1st OAV series 5-7) have just been released at the bargain price of only ¥3800 (about £22 at the exchange rate at the beginning of July). Don't you wish you'd started those Japanese classes sooner?



HEROIC LEGEND OF ARSLAN

OAVs 3 and 4 are set for release on October 21st and December 22nd respectively.

THE HAKKENDEN

A very famous samurai legend. "The Legend of Eight Dogs" is being done by a brand new staff. Pioneer LDC intend to release the first of 7 parts on October 25th. If you are interested in the the story, you might be able to pick up the manga version by Pink Aomata (vol 3 just released) in Japanese book-shops.

AH! MY GODDESS

"Brown Sugar and Apple Pie" 3rd part of the massive cute attack!

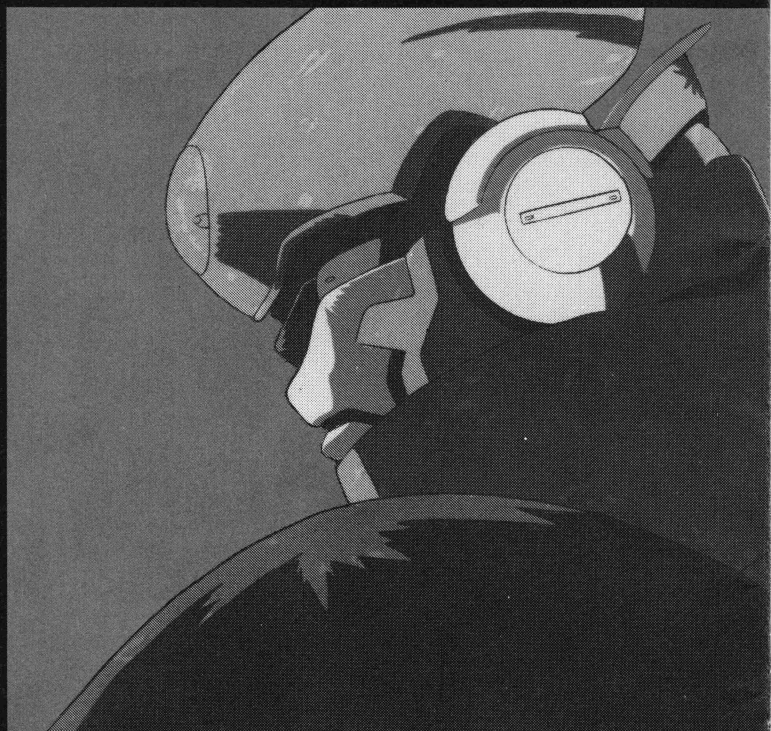
Genesis Survivor Gaiarth combines technology and a strange brand of magic to create a post apocalyptic future where humans and machines struggle together against the soldiers of darkness. This intriguing science fiction anime was released by Artmic and Toshiba EMI in 1992 under the direction of Okuda Jun, Tanada Seiji, Ochi Hiroyuki, Nishimori Akira, Kitazumi Hiroyuki, and Aramaki Shinji. Story outliner Aramaki Shinji and character designer Kitazumi Hiroyuki together create a fascinating story filled with very distinct characters with strong personalities. Add to this the work done by Aramaki Shinji and Arie Emu on the screenplay and you have a well paced anime that incorporates elements of both science fiction and fantasy to create an enjoyable film for any fan of animation.

The story of Gaiarth is the story of a planet that has suffered through a terrible war. All but destroyed, small pockets of humanity have begun to thrive once again almost one hundred years after the great war. As the story opens we become acquainted with the main character Ital de Labard. Orphaned at an early age, Ital has been raised by the war-roid soldier Randis who has been cut off from the rest of civilisation since the end of the big war almost one hundred years before. Ital and Randis live together in the remains of an old imperial base where Randis was stationed during the big war. Randis is determined to teach Ital the ways of a warrior, so that the two of them can one day fight together against the Republic. However, Ital's dreams of fighting against the Republic alongside Randis are cut short when a strange figure leading a group of Republican autosoldiers kills Randis and destroys Ital's home. With nothing left for him but his sword and some provisions, Ital sets off to find this strange figure and avenge the death of his mentor Randis. Genesis Survivor Gaiarth is his story.

The character designs of Kitazumi Hiroyuki are not just well animated but are blessed with the talent of their voice actors and actresses. These are the major and supporting characters of Genesis Survivor Gaiarth - Stage 1.

GENESIS GAIARTH

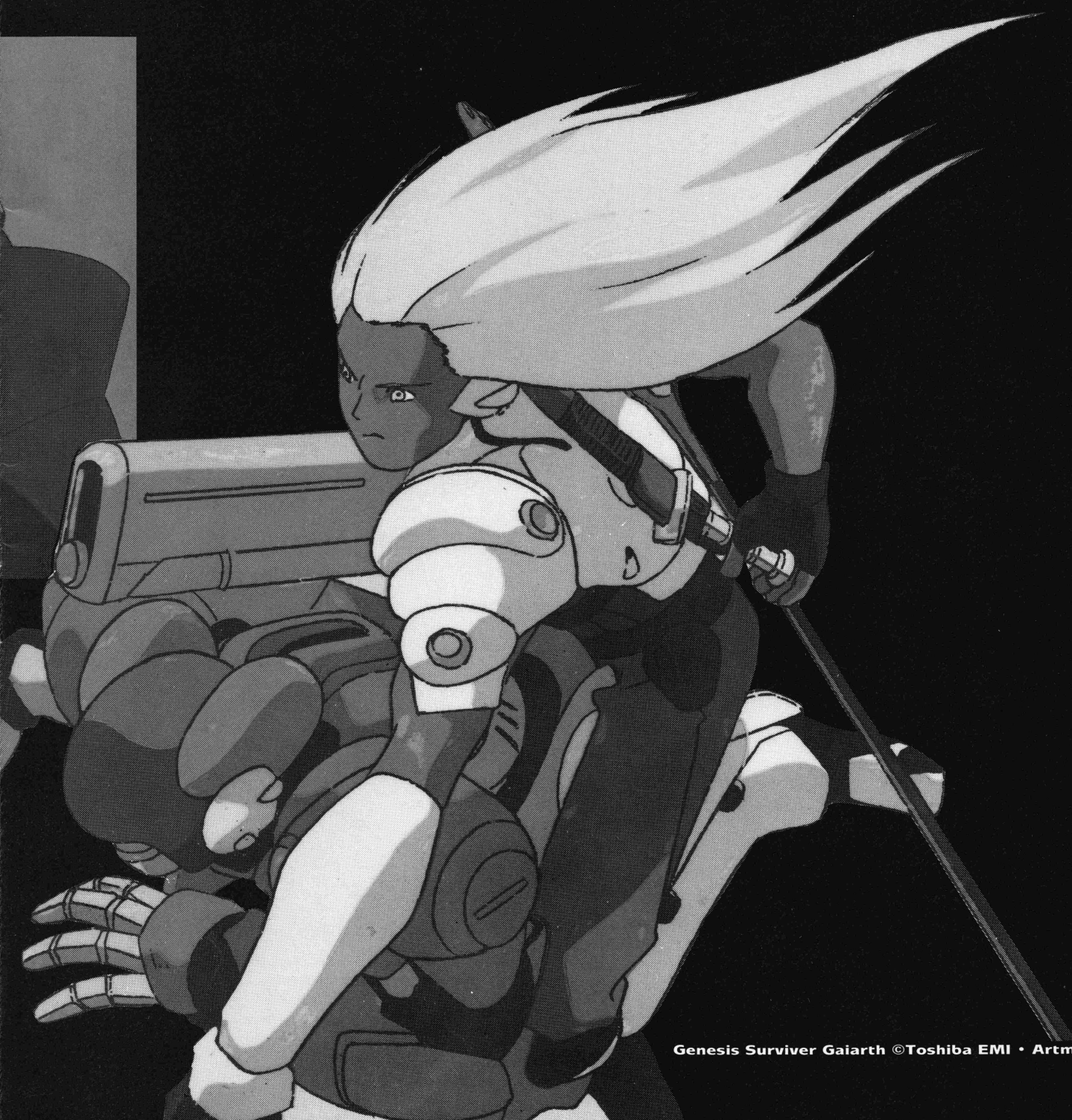
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SURVIVER GAIARTH

By Richard Steele

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GENESIS SURVIVER GAIARTH

7

ITAL DE LABARD

Voice actor Nakamura Daiki brings his vocal talents to the character of Ital de Labard. Young, brash and not all that familiar with the ways of civilised society, Ital is none the less a strong and intelligent hero who is not at all lacking in bravery and compassion. After his mentor Randis is killed by a mysterious figure Ital sets off to track down the killer and along the way encounters other allies and friends. The first person he encounters is Sahari, the leader of a band of junk hunters from the city of Van Gohl. While aiding them in what Ital believes is an attack on a band of republican autosoldiers he becomes stranded in the heart of a Republican land base. Here he encounters his second ally, a broken-down war-roid named Zaxon. Once the two of them return to the city of Van Gohl it becomes readily apparent that Ital's skill with the sword is in direct contrast to his utter lack of social graces. However, despite his naivety, Ital possesses a strength of character and an ability for self-sacrifice that set him apart from your average sword-swinging action hero.

SAHARI

Voice actress Hidaka Noriko delivers one of the best performances in her part as the junk hunter Sahari. Hidaka Noriko also played the part of Tanaka Noriko in GUNBUSTER, one of the most widely acclaimed anime OAV series ever, and the addition of this great talent really contributes a great deal to Genesis Survivor Gaiarth. Sahari is the spirited leader of a group of junk hunters who earn their living hunting down the "beasts" that plague the city of Van Gohl. These "beasts" are rogue Republican autosoldiers, which roam the wastelands without any sense of purpose or direction. Sahari becomes enamoured of Ital when he saves her life in an encounter with a Republican land base. When Ital later appears in the city of Van Gohl Sahari tries to entice him into joining her in a journey outside the city, but before he can make any decision Van Gohl falls under the merciless attack of the "beasts". Sahari is an interesting and spirited character made even more so by the talents of Hidaka Noriko.



RANDIS R. KHAIZARD

Voice actor Shima Shunsuki plays the part of Ital's mentor Randis. An ageing Imperial war-roid, Randis has raised Ital since he was a child. From the twitches in his actuators to his tales of battles long past, Randis embodies all the characteristics you would come to expect from a grizzled veteran over one hundred years old. When Ital is threatened by the approach of Republican autosoldiers Randis goes out to face them alone, giving up his life so that Ital may live.

ZAXON

Ootsuka Akio lends his talents as a voice actor to the role of Zaxon the war-roid. Zaxon is discovered by Ital in the bowels of a Republican land carrier. He has lost most of his parts along with almost all of his memory, but soon discovers that he bears the same name as the ancient hero war-roid Zaxon who, along with Colonel Barbarossa ended the great war. After they escape from the Republican land base Zaxon accepts Ital's invitation to join him in his journeys. A silent and competent war-roid, Zaxon rarely shows any emotion although he does seem quite troubled by his loss of memory.

HARDIN

Kimura Kooichi plays the part of this ageing survivor of the great war. Hardin was only six when the great war ended but he still remembers a time when both men and war-roids had souls. Now the war-roids do as they please while the humans have become complacent, trusting to the war-roids to defend them from marauding beasts. However, upon meeting Zaxon, Hardin feels that he has encountered one of the good old war-roids he knew in his youth. He knows quite a bit about war-roids, in fact; he makes his living buying and selling the parts that the junk riders salvage from destroyed Republican autosoldiers. Sahari is a good friend of his and lives in an apartment over his shop.

FAYK

Played by voice actor Miki Shinichiroo, Fayk appears only briefly in the first tape of Genesis Survivor Gaiarth. A practitioner of electronic magic, Fayk helps Sahari and Ital escape from a pair of robotic Sergeants who try to arrest them after the start a brawl in a local bar. Fayk is rather bewildered to learn that his electronic magic has no effect on Zaxon but there is no time to pursue the issue as Zaxon is forced to beat a hasty retreat along with Ital and Sahari.

BEASTS

During the great war these units were referred to as Republican autosoldiers. They are robots with a very limited amount of artificial intelligence. Without outside direction they attack wildly, thus earning the name of beasts.

BEASTMASTER

Naya Rokuroo comes across very convincingly in the role of the Beastmaster. He is able to portray a feeling of malice mixed with contempt and barely restrained amusement at the pathetic nature of his opponents. The Beastmaster is a genetically engineered human who controls the beasts which he uses to carry out the plans of his master, and these plans call for the death of all normal humans to make way for a race of super-perfect humans to rule Gaiarth.

VAN GOHL III

Yagi Koosai lends his voice to the part of Van Gohl III. Along with Lord warlock, he heads the government of the city of Van Gohl. He is a man grown complacent in his life of undisturbed comfort, and leaves all matters of security to Lord warlock and the war-roid knights.

WARLOCK

Tanaka Nobuo plays the part of the war-roid defender of the city of Van Gohl. Warlock is a competent and level-headed war-roid who, along with his war-roid knights, has defended the city of Van Gohl from the beasts for nearly one hundred years.

GENESIS SURVIVER GAIARTH STAGE 1

is the first in a series of Genesis Survivor Gaiarth tapes being subtitled in English by AnimEigo. Translators Shin Kurokawa and Nishiyama Mariko worked under the direction of Michael House to produce this translated version. The text of the translation is well written and captures the mood of the original very nicely. The entire programme runs a total of 51 minutes.

GENESIS SURVIVER GAIARTH

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* AnimEigo's tapes are being released in this country through Anime Projects and although there's no sign of it yet, hopefully Gaiarth will soon make it to these shores

IS SURVIVER

GAIARTH

M

MACEK, CARL

Writer/producer and one of anime fandom's most controversial characters, MACEK started his career as marketing and promotion co-ordinator for film companies including LUCASFILM, 20TH CENTURY FOX, COLUMBIA and MGM. Went on to open an art gallery - THE COMICS ART GALLERY - selling amongst other artwork, anime cels from various shows made by **TATSUNOKO PRODUCTIONS**.

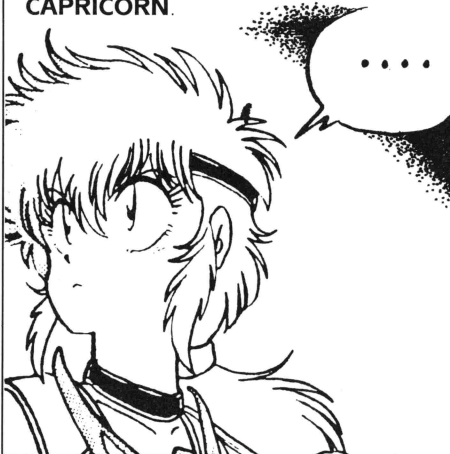
HARMONY GOLD (see separate entry) acquired rights in various **TATSUNOKO** series and hired MACEK to develop a merchandisable programme for US TV from this catalogue. End result - **ROBOTECH** (see separate entry for more details), a series that polarised fan opinion and made MACEK one of American fandom's most loved/hated personalities. Eventually left **HARMONY GOLD** and formed **STREAMLINE PICTURES** (see separate entry) in partnership with Jerry Beck.

MACRON-1

US English dubbed version of two 70's robot anime - **GOSHOGUN** and **SPACE MISSION: SRUNGLE**. Some episodes are available on UK video.

MANABE, JOHJI

Manga writer/artist, his **OUTLANDERS** has been released in the West by **DARK HORSE COMICS** and has also been made into an OAV as has another of his creations - **CAPRICORN**.



MANGA

Pronounced "MAHNGAH", roughly translates as 'irresponsible pictures' though depending on context can also mean caricature, cartoon, comic strip or animation.

A TO Z OF ANIME

By Steve Kyte

The term **GEKIGA** ('drama pictures') is also sometimes used to describe more serious, realistic comics, and some Japanese have adopted '**KOMIKKSU**' to describe their favourite reading matter. The name MANGA was first coined in 1814 by the famous wood-block artist **HOKUSAI** but didn't come into popular usage until early this century. The manga industry began to flourish after World War II with **TEZUKA** as its leading light. Subject matter can be virtually anything - romance, business procedure, humour, horror, sf and fantasy, sport, history, sociology, economics, crime, cooking or pornography - you can name it and it seems there's a manga that caters for it!

MARINE BOY

Ah, the waves of nostalgia! US version of the anime series **MARINE, THE SUB-MARINE BOY & HANG IN THERE, MARINE KID! MARINE BOY** ran for 76 episodes and was first broadcast in America in 1966. For many US (and UK!) fans he was a first taste of Japanese animation and few can hear him mentioned without the memories flooding back - Neptina the mermaid... Splasher the dolphin... Dr. Mariner and the Ocean Patrol... oxygum! - and few can resist a quick burst of the theme music which, strangely, everyone seems to remember!

MATSUMOTO LEIJI

One of manga/anime's most famous creators, **LEIJI** (a pen-name; his real name is AKIRA) started drawing at the tender age of 8 and had his first manga published at 15 (1953); around this time he created '**CAPTAIN KINGSTON**', the basis for perhaps his most popular character, the noble **CAPTAIN HARLOCK**. Started his career drawing girls' comics, eventually got into animation & shot to fame in

1974 as creator of **UCHU SENKAN YAMATO (SPACE BATTLESHIP/ CRUISER YAMATO)**. His other great successes include **GALAXY EXPRESS 999, MILLENIUM QUEEN** (aka **QUEEN MILLENIA**), & 2 series later used in **FORCE FIVE** (see separate entry): **STARZINGER** and **PLANETARY ROBOT DANGUARD ACE** (his only dip into the giant robot genre). He has his own studio, **PRODUCTION LEIJI-SHA**, & collects models and World War II memorabilia, his fascination for which is often reflected in his work.

MECHA

Another condensed catchname. MECHA is a shortened version of mechanics of mechanism & covers all the hardware used in anime & manga - tanks, spacecraft, guns, cars, missiles - not just robots and the myriad forms of powered armour.

MIKIMOTO, HARUHIKO

Manga writer/artist, chara designer, signs his work 'HAL'. Mikimoto is another of anime's big names, with an impressive anime cv - chara designer on **SUPER DIMENSIONAL FORTRESS MACROSS** (aka **ROBOTECH: THE MACROSS SAGA**), **SUPER DIMENSIONAL CENTURY ORGUSS**, **MEGA-ZONE 23 PART 1**, **SALAMANDER**, **GUNBUSTER**, **HI SPEED JECY**, **GUNDAM 0080: WAR IN THE POCKET** and recently **MACROSS II: LOVERS AGAIN**. Perhaps his most popular creations are anime's most famous idol singers: **LYNN MINMAY** and **MEGA-ZONE 23's EVE TOKIMATSURI**.

MIYAZAKI HAYAO

Manga writer/artist, designer/director, one of anime's biggest names who won hearts all over the world with his beautiful, traditional, gentle films at a time when slambang mecha action was all the rage. He is said to be a total workaholic & to need acupuncture to keep his drawing hand working. Entered animation in 1963 working for **TOEI**, left in 1971 to work on **LUPIN III** TV series (see entry for **MONKEY PUNCH**); after his own TV series **FUTURE BOY CONAN** he returned to make one of anime's bestloved feature films, **CAGLIOSTRO CASTLE**. One of his two Lupin episodes (#145, ALBATROSS: WINGS OF DEATH - the other being #155, FAREWELL, LOVELY LUPIN) introduces a robot design he would repeat some years later in his feature film **CASTLE IN THE SKY: LAPUTA**. While working on 6 episodes of the Japanese/Italian co-operation TV series **GREAT DETECTIVE HOLMES** (aka **SHERLOCK HOUND**, some episodes of which are available on video) he began his manga strip **NAUSICAA IN THE VALLEY OF THE WIND** in the pages of **ANIMAGE** magazine. The anime version, completed in 1984, became another classic, converting many new fans to anime even in its butchered Western version **WARRIORS OF THE WIND** (available again from First Independent). Since then each new Miyazaki film has been eagerly awaited by his legions of fans and he hasn't disappointed them, producing one enchanting success after another: **CASTLE IN THE SKY: LAPUTA**, **MY NEIGHBOUR TOTORO**, **KIKI'S DELIVERY SERVICE** and **PORCO ROSSO**.



MODELLING MAGAZINES

Japanese modellers are amply catered for each month by glossy magazines such as **HOBBY JAPAN**, **MODEL GRAPHIX**, **MODEL ART & Bandai's own B-CLUB**. Each issue is packed with news, reviews of new releases and modelling pointers, with photofeatures showcasing readers and staff's work: basic kits, conversions & scratchbuilt models on a wide range of subjects - anime/manga, movies & TV, military, sport, wildlife etc...



MOBILE SUIT

Name first coined in YOSHIYUKI TOMINO's **MOBILE SUIT GUNDAM** (1979) for a new breed of anime "robots" which aren't robots as such, but rather mechanical powered exoskeletons which

humans pilot just as they would a tank or fighter plane. Since **GUNDAM** the term has slipped into popular usage in anime-dom & spawned variations like "powered armour" "power suit", etc...

MOOK

Pronounced MUHK as in 'book' with an M instead of B. A Japanese compressed catchword for a **Magazine-sized/format book**.

MONKEY PUNCH

Manga writer/artist; pretty obviously not a real name which is actually Kazuhiko Katoh; best known as the creator of **LUPIN III**, superthief, conman and all-round lustful, lovable rogue. Lupin got his first TV series in 1971, followed by two more in '77 and '89, three feature, and a live action (and apparently awful) TV show.

THE MYSTERIOUS CITIES OF GOLD

English language version of the Japanese/French co-produced TV series **ESTEBAN - CHILD OF THE SUN** seen not so long ago on **BBC TV**. Like the earlier **ULYSSES 31** it was produced by DIC/TMS (Tokyo Movie Shinsha).

MUSHI PRODUCTIONS

Animation studio formed by **OSAMU TEZUKA**. He left Mushi in 1972 over managerial conflict and the studio went bankrupt shortly after. Tezuka opened his new studio, **TEZUKA PRODUCTIONS**, in 1976. Mushi, meanwhile was taken over by new owners who managed to refloat the company via the merchandising of its old shows.

MODEL KIT COMPANIES

The Japanese have a reputation as world leaders in plastic model kit technology & production, with extremely high standards of quality & accuracy. Anime & manga provide plenty of potential subjects for models and most Japanese companies have dabbled in the field at some time. **BANDAI** and **IMAI/ARII** are perhaps the most consistent and famous but other names that will be familiar to Western modellers are **TAKARA**, **NITTO**, **NICHIMO**, **LS**, **GUNZE SANGYO** and **DOYOUSHA**, to name but a few.

It's interesting that, with few exceptions, most mainstream kit companies tend to go for kitting mecha - robots and vehicles - rather than the numerous anime/manga characters, which have become the prime subject matter for the numerous **GARAGE KIT** companies (see separate entry), who have more than filled that gap in the market.

RAVI SWAMI takes a look at one of the most adventurous Japanese co-productions to date...

Exploding onto the cinema screens of the Indian sub-continent, and most of Asia, early this year, in glorious Technicolour and SDolby Surround Sound, comes the latest addition to the anime phenomenon - and from an unexpected source - India's RAMAYANA epic.

The film's Japanese producer, YUGO SAKO, and Indian animator, RAM MOHAN, have teamed up to produce an animated version of the Indian epic story (a myth that forms the core philosophy of the Indian religion) that of the God-King RAMA and his heroic exploits away from AYODHA, his hereditary kingdom. In fact, the story of how the film got to be made at all is a bit of an epic, since it was actually started back in 1984 - but more of that later.

Before I go on, a potted history of the RAMAYANA (pronounced RAM- EYE - ANA) story would be in order since it may be unfamiliar to most readers, unless they happen to be scholars of ancient history. Picture this (to quote Rod Serling) : the God-King Rama and his devoted and faithful wife SITA are banished from their kingdom, Ayodha, due to a political intrigue, and embark on a journey to prove Rama's rightful place as King. In the course of their plight, Sita is kidnapped by the Demon King, RAVANA, and is held captive on his island home of LANKA. In the meantime Rama and his helpers amass an army of sympathetic Monkey soldiers from the Monkey Kingdom, led by HANUMAN, the son of the Wind-God and

himself a monkey, and set out to rescue Sita's honour and destroy the Demon King. Sound familiar? Well, to countless Indians, and Hindus in particular, this story certainly is familiar. It has been passed down in one form or another in the oral tradition for countless generations, since it was put down by the supposed robber-poet VALMIKI in the dim and distant past (around 300 BC), and it encapsulates all sorts of lessons on right behaviour and honour. It is also considered by some scholars to be the archetypal myth, finding resonance in other myths and fairy tales all over the world.

The story features all sorts of fantastic elements that would not be out of place in a sword and sorcery epic, or perhaps a modern video game - flying, shape-shifting heroes, aerial chariots, terrifying planet-destroying weapons, and, in the original folk version, a monstrous power-hungry villain with a hundred arms and heads!

O.K., so stories set in some barbarian past are not new - witness the Conan books of Robert E. Howard. The difference here is that the events which unfold in the RAMAYANA are supposed to have actually happened. Hindus all over Asia worship the characters as Gods to this day.

Of course, it isn't the first time that the Ramayana has been visualised, since it exists in many forms already, from folk art to dance, and more recently films or comic books. The fantastic and magical elements have held a particular fascination to the present day, and it was this aspect

that convinced Yugo Sako that it would lend itself to a medium like animation. While India already has a huge and prolific film industry, and the idea of an animated version of the story has been tossed around for decades, it is a relative newcomer to this artform, and therefore the Japanese, who have the expertise and infrastructure to tackle a project of this scale, would seem the ideal partners for such a venture, in addition to having an affinity with some aspects of Indian culture. Curry or CURRY-O (for lager, substitute sake) is a national food obsession among the Japanese. Indians may never take to sushi in a big way, but the long term effect may be that the film will provide a boost to what is presently a much neglected medium in India, in spite of the wealth of material that exists. In a visual medium the artist can exploit the already familiar folk imagery in ways never before possible. You probably already know that when a recent TV version of mega-proportions was aired, the whole of India took a day off and turned their TVs into temporary objects of veneration!

MYTH and MANGA

Aside from the Japanese fondness for curry, the influence of South Asian culture, and in particular Indian culture, goes a lot deeper. Those new to anime may not be aware of the influence that certain religious iconography has had on the medium. Don't forget that the national religion of Japan is Shinto/Buddhism, an offshoot of the religion brought to Japan by Indian Buddhist monks, who also brought over elements of Hinduism. The Hindu strand can be seen as far



RAMA

THE LEGEND OF



YANA

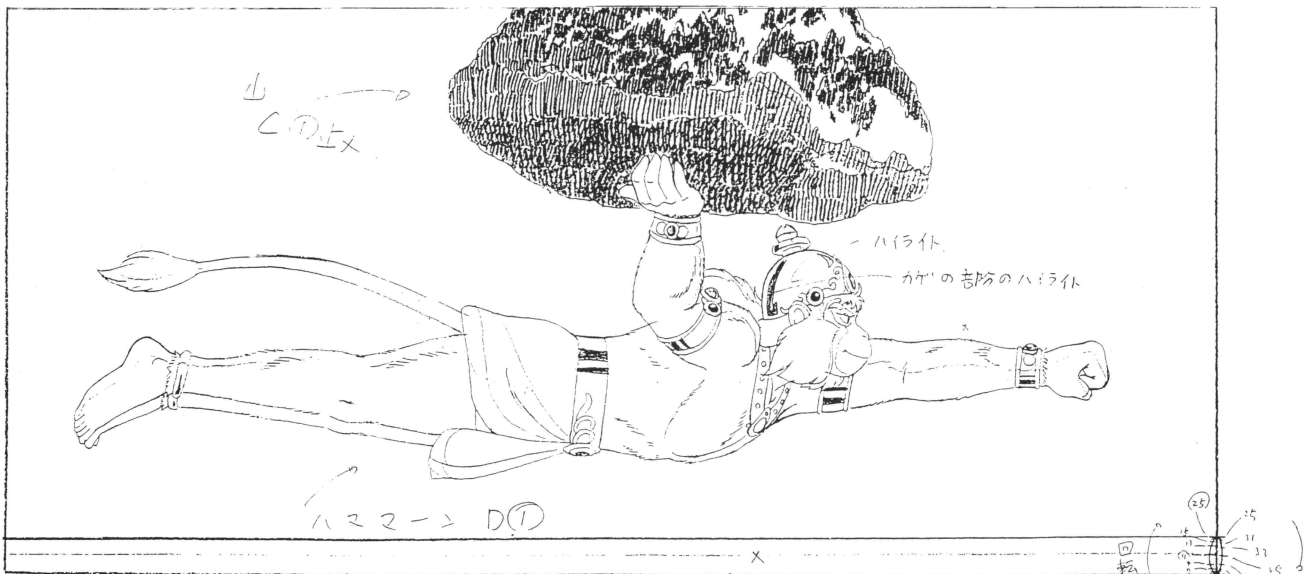
F PRINCE RAMA

By Ravi N.Swami

afield as China, Thailand and Indonesia, where people are already familiar with the Ramayama story through the medium of shadow puppets and folk drama. The Buddhist connection led to the introduction of Hindu inspired characters like the STONE MONKEY, who regularly appears in popular Japanese iconography as GOKU, and who is remarkably similar to Rama's monkey-general ally, Hanuman. Graphically speaking, the film owes as much to the style of popular comic-book versions of the story, which are widely read by children all over India, as it does to the distinctive manga style of most Japanese animation. Ram Mohan's team provided the visual reference and key drawings from which the Japanese animators worked, so that the film is accurate as far as architectural details and costume are concerned. Some concessions have been made bear-

Homer's Odyssey, the Ramayana can be seen to be a seminal influence, more so from the point of view of its message than all the magical elements that Valmiki cleverly incorporated to add excitement to his story. It's possible that George Lucas borrowed heavily from the story for his STAR WARS trilogy, bearing in mind that his adviser on the films was the late Joseph Campbell, a noted anthropologist and myth expert, to give the concept the sweep it required. The blaster-wielding Princess Leia would not seem out of place among the Warrior Maidens of the Ramayana; for Darth Vader, read Ravana; the Force becomes the power that Ravana invokes after centuries of TAPAS (not a Spanish snack - it means self-denial); and for Lanka, Ravana's island kingdom, read the Death Star ... thereafter any similarity ends. In the West, film-makers occasionally dip

starts, most notably the fact that the Indian Government refused to allow an animated film based upon what is basically a religious subject, for fear that it may be trivialised. In the light of recent social and political unrest over the demolition of a mosque at Rama's supposed birthplace, Ayodha, they could be justified in taking this position. However, the core philosophy of Hinduism has never condoned the Attacking of other faiths, and many details could be taken out of context for political reasons. In the meantime, a live action TV version was produced. This was shown quite recently on Channel 4 (U.K.) and ran to a staggering number of episodes.



▲ A giant-sized Hanuman - a warrior of the monkey kingdom, seen here in one of the original layout drawings, complete with Japanese instructions.

ing in mind the audience for the film. Ravana, depicted in folk art as a multi-armed, multi-headed ogre (which could be quite grotesque, not to say difficult to animate) is given a more human form, as Valmiki may have originally intended. Although the folk version is intriguing as a visual concept, it is probably symbolic, like most Eastern art. Like the Greek myths, the only real-world evidence designers have to go on are the carvings and sculptures adorning temples in India, some of which have been standing for at least as long as the Epic itself, ie since 300 BC. Other influences which have shaped the popular image of the Ramayana include certain painters and, of course, the numerous films which have been made on the Ramayana theme already. As with many myths from various cultures, like the Epic of Gilgamesh, or

into classical literature for inspiration, a good example being FORBIDDEN PLANET, the sci-fi classic based upon Shakespeare's TEMPEST. In the East, the Ramayana, with its heady mixture of magic and superhuman feats, has been re-interpreted in the light of theories about lost civilisations etc - a constant undercurrent in anime - which is why the Epic is frequently drawn upon for inspiration.

ALMOST AN EPIC

The film's production history could be viewed as eventful and fraught with dangers as the trials of Rama and his companions on their fourteen-year sojourn in the forests of India. It has taken ten years to bring the animation feature to the screen, during which it has been hindered by various stops and

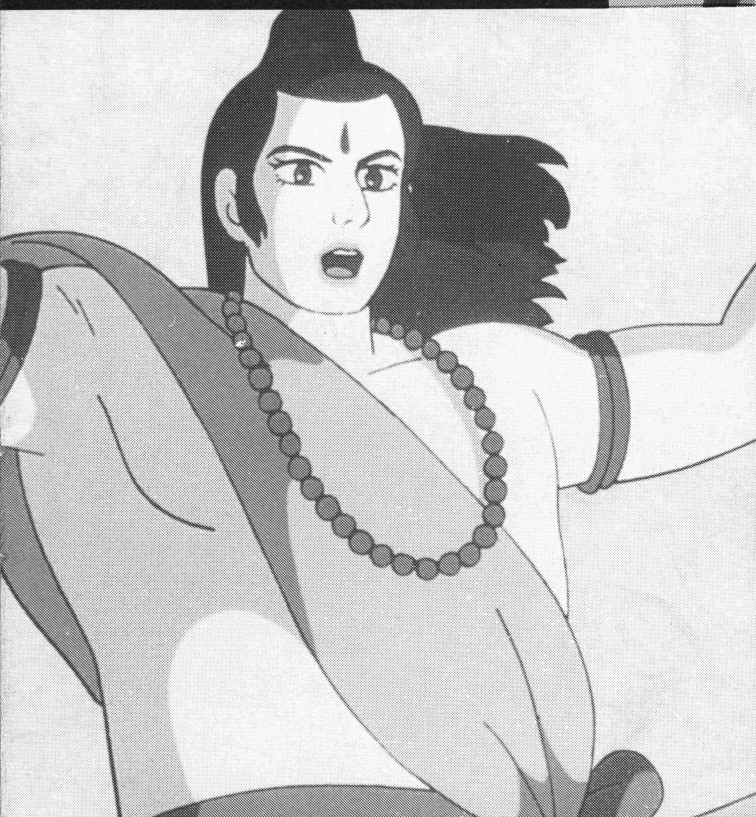
The knock-on effect of all this was to force the producer, Yugo Sako, to take the entire production to Japan in 1990, so removing the possibility of establishing an infrastructure in India to share the animation work. Acting initially as consultant, Ram Mohan, one of the few animation directors in India, was first contacted to work on the project in 1984, after the subject had captured the imagination of producer Sako while he was in Ayodha to research a documentary on India. Armed with a Japanese translation of the Epic, he felt it was ideally suited to animation. By coincidence, I met Mohan in Bombay as I was returning from a brief hiatus in my work as a free-

ance animation designer/director, - a short trip to Japan (ostensibly to check out Japanese animation/design!) He informed me that he was involved in an

In the period between 1985 and 1990, much of the time was spent in negotiating permission to commence the project - to no avail although the film was already



◀ The devil king RAVANA in his original form complete with 10 heads and 20 arms.



▲ RAMA's wife SITA, RAMA and LAKSHMANA.

◀ The hero himself RAMA.

Indo-Japanese project to bring the Ramayana to the screen, and this naturally caught my attention since it was animation and would involve Japanese expertise in this area.

in pre-production - and I heard that the plug had been pulled on the project. In 1990, after transferring the whole 6.2 million dollar project to Japan, production was finally under way, aiming for



completion of the two and a quarter hour film in 1993.

The film employed a crew of 350 artists in Japan, and in India a team of designers, layout artists, scriptwriters and composers worked under Mohan's direction. He was impressed by the professionalism and meticulous attention to detail of the Japanese animation team.

One thing becomes clear when you look at anime as a whole; it's the consistently high standard and attention to detail, even in the most run-of-the-mill material. This has a lot to do with the Japanese attitude to graphic media, and also the vast, experienced workforce that they can draw upon to complete films in time frames which are short by Western standards.

Anime fans have probably been exposed to elements from the story already, since news that the project was underway has filtered down through the Japanese anime community in the 10 years since it was announced, prompting a revival of interest in imagery from Asia's past and spearheading a trend towards a fusion of ancient lore and high technology which characterises a lot of anime.

In the history of cinema, religious epics have always been met with either awe or indifference, Valmiki at least attempted to convey Rama's exploits as a rip-roaring adventure, aside from the religious aspect, so it will be interesting to see how the film is received when it is released internationally later this year. Hopefully the various dubbed versions planned will do justice to the poet's work, since the dialogue (and songs, in this case) are a major part of the Epic.

It will also be interesting to see how RAMAYANA fits into the context of anime in general, bearing in mind the medium's strong techno-slant. I for one will be awaiting its release with bated breath.

E P I C F A C T S

One thing that becomes obvious from looking at the film's publicity material is that there seems to be a noticeable absence of "cute", another hallmark of anime. Seasoned anime viewers will be aware of the tendency of Japanese animators to inject cute characteristics into their designs (and why not?), largely to broaden the appeal of the material, and also because this may reflect some aspect of the Japanese character.

In the case of THE RAMAYANA, the designers have arrived at an interesting fusion of the familiar Japanese manga style and Indian design to tell a story which

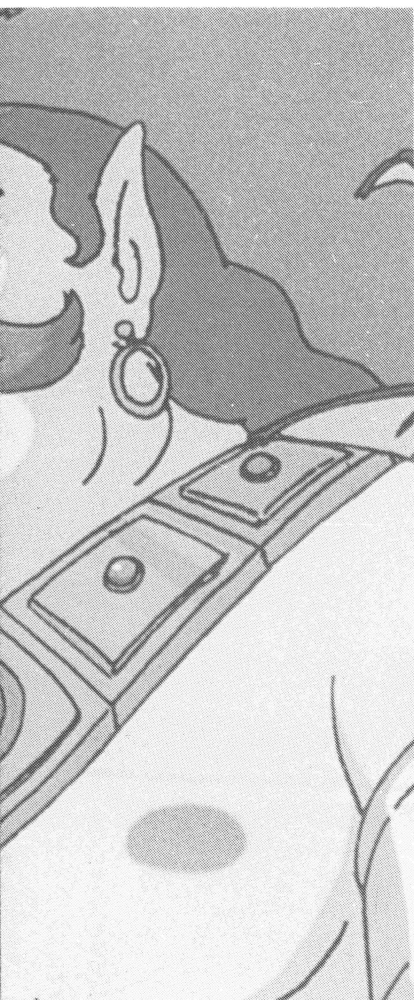


◀ RAVI



▲ A battle with demons!

▲ A kidnap SITA.



features realistic characteristics (something Japanese animators are no strangers to) and which pulls no punches in the design of some of the weirder aspects of the plot. The design of the forest demon KAHBANDA owes as much to the description in the RIGVEDA (another Indian text and indeed the basis for another anime covered elsewhere in this issue) of "a tree walking" as it does to any Japanese manga oddity. Obviously, they could not stray too far from the original source material, since this is meant to be a reasonably faithful adaptation of Valmiki's story - more so because the story and characters are already familiar, to the Indian audience at least, in other media.

To date, and to my knowledge, no-one has yet succeeded in depicting the various odd creatures which appear in the story - another argument in favour of using animation as opposed to live action. Once again, the Japanese seem to have all the right credentials when it comes to depicting monsters of all types, from Godzilla to those which feature in Japan's own colourful mythology. Entities which make a guest appearance, either singly or en masse, are shape-shifting vampires or RAKSHASAS (often pretending to be beautiful maidens), various flying things, and mutant man-eating plants, all of which can only be avoided if you happen to be a nimble-footed demigod like Rama. And which, no doubt, due to the cultural cross-over mentioned earlier, also make frequent appearances in Japanese video games. THE RAMAYANA's archetypal monster is of course Ravana the Demon King, who is glimpsed fleetingly in his true (or symbolic) form, i.e. all ten arms and heads, at the film's climax - a technical challenge as daunting as any mecha animation.

Those who think that ANIME = HARDWARE should be well catered for, since the film features all manner of magical weaponry and flying vehicles (like Ravana's flying battle fortresses and chariots) all rendered in the film's distinctive style. There should be enough here to keep even the most hardened "Lost Civilisation" theorist happy, while ensuring that the magical and mythical elements, and their

charm, remain largely intact. At any rate, the film will have provided the 350 Japanese artists with a much-needed excuse to tackle something other than lumbering exo-suits, and get back to basics.

The film seems to have all the distinctive hallmarks common to much Japanese animation output, even when they employ so-called "limited animation" techniques, ie less than the required 24/5 drawings for each second of film. This is an economy that is frequently applied to TV animation - a useful shortcut, even if it is a tradeoff against quality, when you consider the sheer "line mileage" that much anime demands. The available literature on the making of THE RAMAYANA gives a figure of 100,000 cels used to make the entire two and a quarter hour film, an important factor in judging an animated film of this type since it gives some indication of the quality of the animation. The current yardstick for Japanese animation on this scale is probably AKIRA, which featured realistic characters and hardware, animated with a degree of accuracy and vitality that is quite remarkable and effects and scenes which would be difficult and costly to do in live action, even with the budget of, say, a TERMINATOR II type film.

To do justice to the panoramic sweep and epic scale of the story, THE RAMAYANA has the added bonus of being shot in Widescreen format. It seems the obvious choice for portraying the many locations the characters cover in their epic journey, and the equally epic battles fought - between humans, monkeys, demi-gods, demons and a whole assortment of other foes from the plant and animal kingdom. The locations read like a geography map of India, with Rama's kingdom, Ayodha, in the North, and further North the Himalayas, the abode of the Gods and scene of some titanic goings-on in the film, to Ravana's island fortress on Lanka, in the South, with some forests and jungles in between - with close attention being paid to the distinctly different architectural styles encountered, for example between those of Ayodha and Lanka.

Since many viewers of the film will be unfamiliar with the cast of characters, and also with their complex relationship to each other, the producers have thoughtfully included a cast list (with pictures) and plot summary as part of the publicity handout, giving you a chance to get your tongue around names like KUMBHAKARNA, or perhaps VISHWAMITRA, before you see the film.

▲ GIANT KUMBHAKARNA - RAVANA's younger brother along with some flying demons.

CANADIAN CLUB

Jim Swallow talks to Canada's lanvs Publications

IANVS PUBLICATIONS is a familiar name to anime fandom. This Canadian fan-founded and fan-run organisation is the force behind magazines like the popular anime-based PROTOCOLTURE ADDICTS, the gaming-oriented MECHA-PRESS, and comics series like CYBERSUIT ARKADYNE. In addition, lanvs is home to DREAM POD NINE, the group's gaming imprint.

Recently I talked to the staff at lanvs about the company, anime, fandom and the future...

lanvs was founded by publisher/editor Claude J. Pelletier in 1988 to publish French language historical and sf novels to the discerning fans of Canada. Around that time Harmony Gold's ROBOTECH tv series was resonating across North America, and Pelletier was inspired to create PROTOCOLTURE ADDICTS, the definitive ROBOTECH magazine. Through the years, as popular interest in the ROBOTECH series waned, PA expanded its horizons to cover more and more of the anime and manga field. Five years on, most of the original staff have departed, and the new people have transformed PA into what it is today. The new staffers brought with them the concept of an anime/manga based gaming zine, which would come to be MECHA-PRESS, and the groundwork for a fully-fledged line of games products. After lengthy negotiations with games company R. Talsorian, lanvs obtained the licence to produce original supplements and scenarios for the popular CYBERPUNK role-playing game. DREAM POD NINE was born as the name for both the games design team and the generic product line. Not content to produce only games and magazines, lanvs launched into the comics industry, first with the ANIME SHOWER SPECIAL series, then with the titles GATES OF PANDRAGON and CYBERSUIT ARKADYNE.

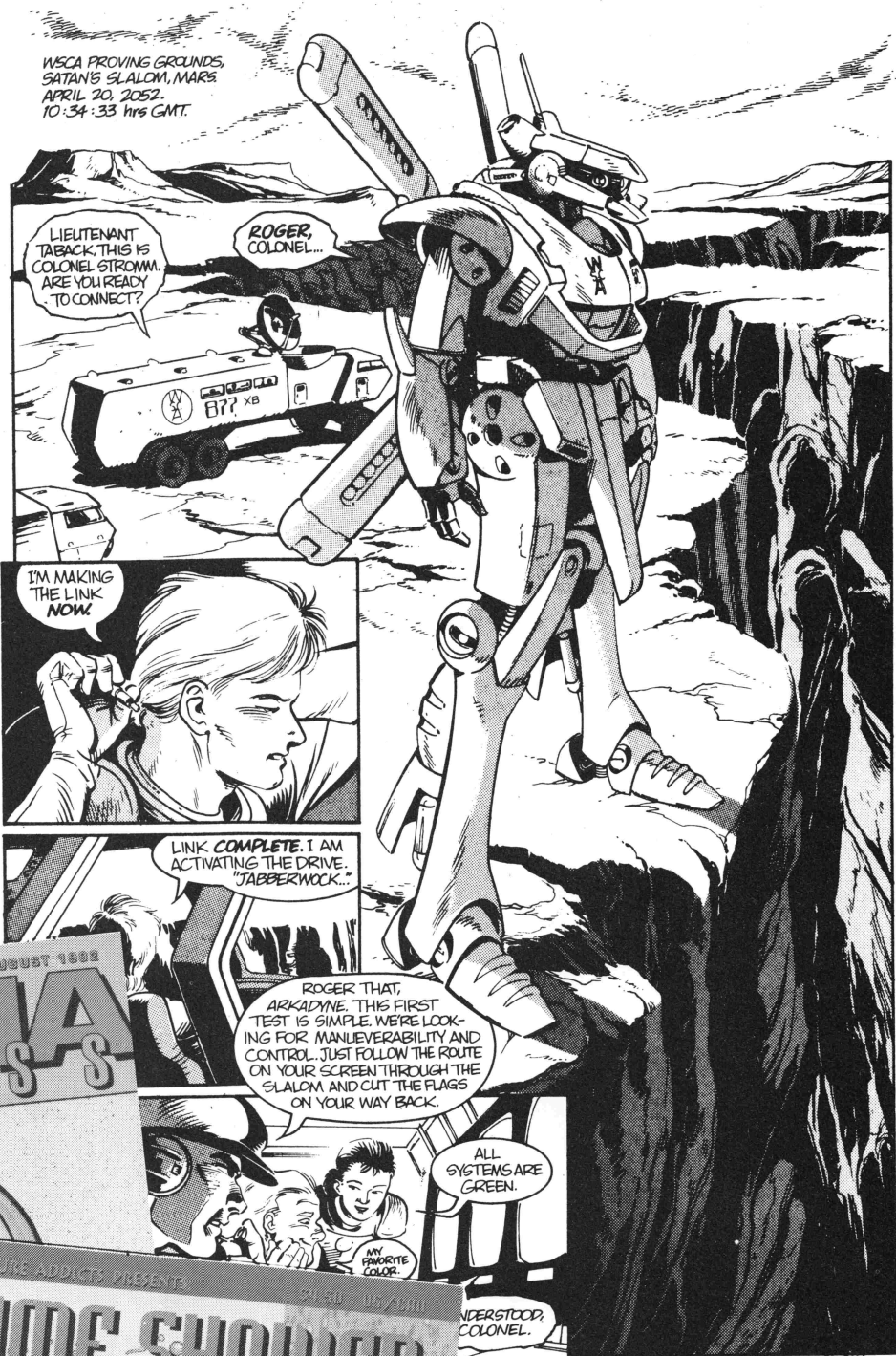
The core staffers of lanvs are all locals of Montreal; Claude J. Pelletier, founder and head honcho, is company president, the driving force behind the PA magazine; art director/graphist Pierre Ouellette is the man responsible for the sleek look of lanvs' magazines and products; Martin Ouellette (no relation!) is the former editor-in-chief and feature writer on MECHA-PRESS; Dominique Durocher provides the team's technical and engineering edge; Ben Miller, trouble-shooter, graphist and computer specialist extraordinaire straddles the line working on games and magazine projects; and last, but by no means least, is Marc A. Vezina, current editor of MECHA-PRESS and gaming supervisor. Marc also works on PA's gaming column and serves as assistant editor.

Marc describes the lanvs team's outlook on contemporary anime as favouring the feature films WINGS OF HONNEAMISE, backed up by Katsuhiro Otomo's AKIRA and the works of the ever-popular Miyazaki. Manga-wise, the top choice is Masamune Shirow, something reflected in the forthcoming DP9 project TECHNOPOLICE, an rpg with distinctly APPLESEEDIAN overtones! Gaming sessions at the company stretch to Talsorian's CYBERPUNK and anime-inspired MEKTON systems, as well as "comic sessions of DUNGEONS AND DRAGONS"!

lanvs currently concentrate on their games and magazines, but their brief flirtation with the comics medium yielded some enjoyable, if short-lived, entertainment. Away from the fun (albeit sexist fun!) of the ANIME SHOWER SPECIALS, THE GATES OF PANDRAGON was originally planned to be a twelve issue series that featured two jet pilots flung into an alternate dimension of magic and technology. Sadly, poor sales sounded the

death knell for this book after only the first issue, and like many promising independent titles, it was cancelled. The company "struck back" with the dynamic intrigue of CYBERSUIT ARKADYNE, drawn by artist Tim Eldred, who had worked on many of ETERNITY COMICS' anime-based titles (LENSMAN, CAPTAIN HARLOCK, BROID, SHATTERPOINT, CHASER PLATOON). Planned to be a six-part series in comicbook and graphic novel form, ARKADYNE fell foul of the same problem as PANDRAGON and was cancelled after only three issues. The Ianvs team still hope to produce the story in its entirety sometime in the future.

And what about the future? After the release of the excellent CYBERPUNK vampire rulebook NIGHT'S EDGE, Dream Pod Nine's team have created a trilogy of similarly styled scenarios, and beyond this they hope to produce a Montreal sourcebook and a whole host of new adventures. The company's MEKTON gaming projects are still under top-secret wraps as I write, but if present form is an indicator, they'll be worth the wait. And in the meantime, PROTOCOLTURE ADDICTS and MECHA-PRESS continue on in their bi-monthly schedule, bringing a fresh perspective to the anime environment.



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NOTE : PROTOCOLTURE ADDICTS and MECHA-PRESS are distributed in the UK by Titan and can be obtained from branches of Forbidden Planet and from the Sheffield Space Centre. We recommend them to all anime fans as accurate and entertaining sources of information.

(The writer and editor would like to thank Marc A. Vezina and the rest of the Ianvs Publications staff for their assistance with this feature.)

Live-action Japanese science fiction does not have an impressive track record. Men in rubber dinosaur suits stamp on model buildings in the GODZILLA series, or bounce from off-screen trampolines for the lack-lustre special effects on ULTRAMAN. Recent years have seen a couple of interesting co-productions, GUNHED and THE GUYVER (released here as MUTRON-ICS), but the live-action productions have always suffered from low budgets. Was I the only person who felt conned by GUNHED the film when it didn't live up to GUNHED the commercial? For an anime director, nuking Tokyo only takes a few extra pots of orange paint, but an equivalent live-action extravaganza would run into such financial difficulties that we're left with the awful choice of making swift cuts or reaching for the trusty tyrannosaurus. Or are we?

Shinya Tsukamoto's TETSUO was made on a shoestring budget, using black and white 16mm film and a skeleton crew. Now available on video from ICA, it is a striking example of just what can be achieved with limited resources, and an excellent showcase of how animation can be used to heart-stopping effect with live subjects.

The plot reads like an industrial version of THE FLY crossed with Akutagawa's COGWHEELS. On film it can be difficult at times to comprehend, since the linear narrative one would expect has been smashed to pieces by Tsukamoto's continual use of flashbacks and replays. It starts at the start, and ends at the end, but what comes in between is glorious chaos. A salaryman becomes a hit-and-run driver when a metal fetishist appears in front of his car. The next day, while shaving, he finds a metal shard in his cheek. At the station, he is attacked by an office lady, who suddenly sprouts metal tentacles. Soon, he realises that metal is trying to take over his body, and locks himself away to protect his girlfriend from his new drill-bit prosthesis (don't ask). Somehow she survives his advances by stabbing him in the neck. Meanwhile, the metal fetishist has acquired telepathic powers, and contacts the couple, promising them a 'new world of metal'. The salaryman runs and hides, but the fetishist tracks him down to a derelict factory. There he explains that rust is killing him, and that the only way to stop it is for the two of them to combine. Together they form a metallic

monster, that races through the streets of Tokyo, ready to convert the world. There is very little dialogue in the film. Much of the soundtrack is taken up by Chu Ishikawa's loud and cacophonous score, that accompanies Tsukamoto's excesses by making an admirable impression of cutlery in a blender. The music is ideally suited to explaining the clash of flesh and metal that is the film's subject.

It is also VERY sick. At the showing I attended in Japan, many audience members walked out rather than witness the aforementioned drill scene (believe me, you really don't want to know), or its homoerotic equivalent in which the salaryman is sodomised by what appears to be an alien Hoover.

Tsukamoto, 33, is a graduate of Nihon University's fine arts programme. After two years in advertising (not for Hoover, I hope) he joined the Kaiju Theatre Group, with whom he made several amateur short films. TETSUO, his first 16mm effort, was only shown in cinemas after its fringe reputation brought offers from the mainstream. The spectre of AKIRA looms large in the title and theme of mixing flesh and iron, but TETSUO is an original work, that owes little to its illustrious predecessor and will undoubtedly carve a niche for itself in the video libraries of Japanese film fans and metal fetishists everywhere.

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TETSUO

By Shinya Tsukamoto • Reviewed by Jonathan Clements



TETSUO - THE IRON MAN

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ICA

PRODUCTION COMPANY
Kaiju Theatre/Japan Home Video/SEN

PRODUCER/DIRECTOR
Shinya Tsukamoto

ASSISTANT DIRECTOR
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SCREENPLAY
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DIRECTORS OF PHOTOGRAPHY
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EDITOR
Shinya Tsukamoto

ART DIRECTOR
Shinya Tsukamoto

SPECIAL EFFECTS
Shinya Tsukamoto

MUSIC
Chu Ishikawa

INSERT MUSIC
Akio Okasawa

MUSIC OPERATOR
Mitsuhiro Ozaki

WARDROBE
Kei Fujiwara

SOUND
Asahi Sound Studios

PRODUCTION ASSISTANTS
Nobuko Kanaoka, Hiroyuki Kobato,
Tomoko Ishigami, Tomoko Kodaka

SUBTITLES
Kiyoo Joo, Tony Rayns

CAST

THE SALARYMAN
Tomoroh Taguchi

HIS GIRLFRIEND
Kei Fujiwara

WOMAN IN GLASSES
Nobuko Kanaoka

YOUNG METAL FETISHIST
Shinya Tsukamoto

DOCTOR
Naomasa Musaka

TRAMP
Renji Ishibashi

Japan release : 1989 UK release : 1993

Six stars shoot across the sky.

These are the stars of darkness that betray the heavens.

Before the threads of destiny are spun together. Thou must nurture thy own.

As the died-out blood points. Thou shalt set out with the babe. Whether it be good or evil.

The babe shall spin the celestial wheel of destiny. This scarlet flame you created.

Burn down all the evil in the world. Six stars gathered conquer everything.

Nothing can stop them at all. Then...

You will destroy the heaven.



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RG VEDA

By Pat Munson Siter

RG VEDA - more familiarly in English, RIG VEDA - is a manga series produced by the artist known as "CLAMP". It is very loosely based on Hindu mythology and the "Rig Veda", one of the original books written about the Hindu gods (sort of like one of the first Hindu bibles, loosely speaking). "Loosely" is the key word here - it would be better to say that this story is inspired by the "Rig Veda" rather than based on it.



As I write this there are 5 collected volumes of the RG VEDA manga, with a 6th on the way. Although CLAMP has transliterated the title of the manga as "RG VEDA", the kanji used actually translates as "Holy Legend". The anime OAVs are in turn more inspired by the manga than based on it - a lot of liberties were taken with CLAMP's story in producing the animated "episodes"! Further, the anime assumes that the viewer is familiar with the original manga and thus tends to be very skimpy on background material. Needless to say, due to this factor those unfamiliar with the manga may find the OAVs - even when subtitled (or dubbed) somewhat confusing. I hope to give readers of this article enough background on the storyline and manga to enable you to better understand and enjoy the animated OAVs.

up sealed inside a power barrier which basically put her into stasis. So she remained for 300 years, until Yasha - one of Taishaku-Ten's war leaders and leader of the Yasha clan - following the words of a prophetess, broke Ashura free and adopted the infant. As a result the entire Yasha clan was sentenced to death at the hands of Taishaku-Ten's troops, as well as getting himself named as a traitor and losing his rank as one of the new Emperor's chief military leaders. A prophecy holds that the young Ashura and her followers - together referred to as "the Six Stars of Heaven" - will shatter Taishaku-Ten's reign and end his power. The prophecy was made by the seeress Kuyoh, whom Taishaku-Ten declared an outlaw afterwards. In the universe of RG VEDA, the god-race are not "Gods" as Westerners

Ashura-Oh as "He-Ten" or "Un-Emperor", consolidating all power to himself.

The Ashura's castle is located underneath the Ten-Tei's palace and is only accessible to those with Ashura-clan blood in their veins. It is under water and upside down; but those who enter it find that magic has reversed gravity for its inhabitants. The Heavenly Kingdom (Ten-Kai) (Some of these terms will be at least somewhat familiar to TENKU SEN KI SHURATO fans, neh?) is not the only nation in this world. Outside - or "I-Kai", "Other" or "Outer" Kingdoms - are ruled by those the inhabitants of Ten-Kai label "demons". The outsiders frequently make war against Ten-Kai in an effort to successfully invade its more temperate and fruitful lands. One of the main duties of the four Heavenly God Kings ("Shi-Tennoh") is to lead Ten-Kai troops against these invasions. There are four of them, one for each of the four directions. Currently the Shi-Tennoh are: Bishamon-Ten, Zohchoh-Ten, Jiko Ku-Ten, and Kohmoku-Ten. (We've only seen Bishamon-Ten so far in the anime, but the other three have made appearances in the manga.) Directly under the Shi-Tennoh are the Bushohshins, or War-Chief Gods. Most of the Bushohshins are also leaders of the strongest clans in Ten-Kai. There has not been a lot of material so far on the previous Emperor aside from a scene where the victorious Taishaku is holding the dead Ten-Tai's severed head aloft in triumph.

MAIN CHARACTERS

ASHURA: (pictured on previous page) This is the young, dark-haired girl with huge golden eyes who is always clinging to Yasha (the long-haired guy with the long slender sword - more on him in a second!). In Buddhist mythology Ashura is most usually thought of as androgynous, with both male and female characteristics; in the manga and anime Ashura usually looks female - although there are some scenes in the manga where she appears somewhat masculine. For the sake of simplicity I'm going to call Ashura "her". She is the only surviving, legal heir to her father's titles as clan leader and as Un-Emperor of Ten-Kai. She possesses the mystic blade of the Ashura clan, Shura-toh; the sword is bespelled so that only the rightful heir to the Ashura throne may possess it. The sword is magically sheathed inside Ashura's own body. Until she earns her



Yasha ▲

HISTORIC BACKGROUND

300 years before the beginning of the series, a holy war was fought in which Ashura-Oh, Protector Warrior God of Heaven and head of the Ashura Clan, was treacherously slain. Ashura-Oh's wife, Shashi, betrayed him to the traitorous military commander Taishaku. Taishaku's forces proceeded to exterminate all the clans and forces who opposed him, and Taishaku killed the Ten-Tai - the Heavenly Emperor. Naming himself the new Emperor, Taishaku-Ten married Shashi. Shortly afterwards she gave birth to twins - Ashura, the daughter of the dead Ashura-Oh, and Ten-Oh, son of Taishaku. (Obviously she was fooling around with the traitor even before the conflict broke out) Shashi attempted to kill Ashura, but instead the infant ended

usually conceive the term. They are long-lived but neither immortal nor infallible. They have arguments and even wars among themselves. The heirs to each clan take on the clan name when they become clan heads. Thus Yasha becomes "Yasha-Oh" when he became head of the Yasha clan. Thus the leader of the Yasha clan is always "Yasha-Oh", but many people may have held that name and title. The Ashura Clan leaders, prior to Taishaku-Ten's rebellion, were not titled as Emperors but were styled as "Protectors of the Heavenly Realm". Their duties were to protect the Realm from demons and other outside invaders. They acted as a balance to the power of the Heavenly Emperors, and were thus as powerful as the Ten-Tei. It should be noted that Taishaku-Ten has not named anyone to replace the late

full inheritance she cannot be called "Ashura-Oh". She looks and acts like a very young child.

YASHA: This is the young man with knee-length black hair. His full name is Yasha-Oh and he is God-King of the Yasha clan and once was Bushoshin (War-Chief God) for the Northern Realm. Yasha was once one of Taishaku-Ten's war chiefs before Kuyoh's prophecy lead him to Ashura and his destiny as one of the Six Stars. He is the only known survivor of his clan, and one of his greatest regrets is the fact he could not save them from the anger of Taishaku-Ten after he freed Ashura. He is 500 years old, but it is said the soul-rending agony he feels over the extinction of his clan has made him old before his years. He has adopted Ashura, and they seem to be tied together by destiny - including the prophecy that Ashura will some day kill him. His sword is Yama-toh, the mystic blade held only by the head of the Yasha clan. Yasha is possessed by a strong temper and has a tendency to act before he thinks at times. Accepting the responsibility for raising Ashura seems to be giving him the incentive to curb this dangerous trait. Second of the Six Stars. The Yasha clan has long been renowned for their abilities as warriors, and Yasha-Oh is considered the strongest and best of the Bushohshin.

RYU-OH: He is the young man/boy with the enormous sword and red hair. God-King of the Dragons (Ryu), and Bushohshin of the West. While his grandfather and predecessor is still alive, the former Ryu-Oh became too sick to carry out his duties so the current Ryu-Oh was forced to accept the responsibilities of the position. He first met Yasha-Oh and Ashura while searching for an opponent with skills worthy to fight him. His sword is Ryuga-toh (Dragon-toothed Sword). He sometimes seems to be a bit impetuous and immature, but he steadies down quickly under combat conditions.

KARULA-OH: The tall blonde female warrior with the golden bird on her shoulder. God-Queen of the Karula clan and Bushohshin of the South. (In the manga, she has not yet joined Ashura's forces although she is becoming disenchanted with Taishaku-Ten. In the OAVs she is already accepted being one of the Six Stars. Just one of several liberties taken by the studios which will be discussed at some length later in this

review). Taishaku-Ten had her sister cruelly killed in front of Karula-Oh's eyes because he feared the younger girl was the one destined to become one of the Six Stars. Her bird-like companion is said to be a Garuda (somewhat similar to a phoenix), and it is a hunter and fighting companion. Fourth of the Six Stars.

SOMA: Soma is the tall, rather dark-skinned lady with short blue-black hair and rather deferential manner. She is the only remaining member of the Soma Clan. Taishaku-Ten had the clan killed because of the legend that says each member of the Soma Clan can grant one - and only one - person eternal life. Fifth of the Six Stars.

KENDAPPA-OH: She's the "Lady of the Instruments", Kendappa-Oh is the



Taishaku-Ten ▲

one with the long black hair (it's longer than she is tall) who is playing the harp in several scenes. She is the chief court musician at Taishaku-Ten's palace. She was instrumental in saving Soma's life. She is not yet aware that she is the sixth of the Six Stars, but she already is uncomfortable with Taishaku-Ten's reign and has been helping Ashura and Yasha-Oh on several occasions.

KUJAKU: He's the one with violet hair and rather flippant manner. He is neither one of the Six Stars nor one who follows Taishaku-Ten; although he seems to lean in favour of Ashura and her group. While he claims to be "just a wanderer", he knows a great many things no one else is aware of; and seems to be an instrument of destiny. In the manga he has on occasion displayed

a fantastic amount of power (normally while not in the company of Ashura or any of the others) and can manifest wings.

TAISHAKU-TEN: Muscular male with long blond hair and a third eye in the middle of his forehead. Once one of the Emperor Ashura-Oh's generals, Taishaku-Ten led a coup against the rightful ruler of Heaven and, defeating him, took his place as Ten-Tei (Heavenly Emperor). He was only a military or war leader, and not even a God-King or Clan Leader prior to leading the revolt against the former Ten-Tai and He-Ten.

BISHAMON-TEN: The slender red-headed man who seems to spend an inordinate amount of time bowing and scraping to Taishaku-Ten. Bushoshin of the North since Yasha-

Oh's defection, he is leader of the Four Heavenly God Kings and is loyal to the false Emperor. Yasha-Oh was once one of his direct subordinates.

KISSHO-TEN: Wife of Bishamon-Ten, we haven't seen her very often. She sent Soma to Yasha-Oh when she found Taishaku-Ten's cruelty unbearable.

AIZEN: Full name: Aizen-Myoh-Oh. She looks like a young child with long black hair and a strange headdress. She was once a playmate to Yasha-Oh, Kendappa-Oh, and Karula-Oh 300 years ago when they were all children. The anime gives her background differently than the manga did. In the anime, she was left alone when the rest of her clan was killed in the Holy War, and bonded with a demon due to her aching loneliness...and thus also retained her childish appearance. In the manga,



Aizen is dead, having actually been eaten by the demon who has since taken on her appearance. In the anime her hands are long and thin - but within human norms. In the manga, her hands are definitely the hands of something incredibly inhuman!

HANNYARA: The woman who is always wearing a hood over her face as she uses her powers to watch Taishaku-Ten's foes and allies. She is his seeress - but her powers are more in the area of seeing things in the far distance as they happen rather than seeing the future.

KUYOH: She has long blonde hair and has an eye symbol painted on her forehead to indicate her status as prophet. She carries a shakujo - a staff with a metal tip to which rings are threaded, with which she can create bell-like sounds when she shakes the staff or slams it to the ground. She is also called "Star Seer". She foretold the end of Taishaku-Ten's rule and as a result was labelled a criminal and forced into hiding. She told Yasha-Oh where to find Ashura, and he later returned to find her dead - killed by one of Taishaku-Ten's warriors, her own shakujo (mystic staff) pinning her to the wall of her home.

R G V E D A # 1

The first animated OAV opens as Kuyoh gives her prophecy of the fall of Taishaku-Ten:

Six stars descend, darkening stars that rise against Heaven.

You shall find yourself at the tip of the destiny now being woven.

As the call of your dead clan commands, you shall depart with the child.

Neither good nor ill, the child shall move the Wheel of Destiny in the Heavenly Kingdom.

The gathering of the Six Stars indicates the end of Heaven's rule.

To the side of Darkness one shall come. Who will govern the orbit of the stars and rule both Dark and Heavenly stars?

That one, not even my powers can see.

The red flame you nurture shall burn away all evil.

Together the Six Stars will defeat all foes. They are unstoppable.

Ah, Six Stars, you shall be the force that destroys the Ten-Tai's reign!

The first OAV opens with four of the Six Stars - Ashura, Yasha-O, Karula-Oh, and Ryu-Oh - in flight from the God

Emperor's forces as Hannyara shows her master and Bishamon-Ten the battle. Taishaku-Ten is angry that three of his four Bushohshin had turned out to be among the Six Stars. Only Bishamon-Ten remained loyal, and now leads three new Bushohshin. Bishamon-Ten tells him that he should soon know who the other two Six Stars are. He then mentions that their enemies are approaching the stronghold of an evil demon that lives in the far north, one so strong that the forces of the Yasha Clan had been unable to defeat it. "Yasha-

Oh has been called the Demon God of the North - it would be amusing if he were to lose his life fighting a demon in the North!" the red-haired God-Warrior



smirks. Taishaku-Ten agrees that such a death would be fitting for the traitor. So the plan is set into motion...

Yasha and the others break free of their foes, but cannot escape the feeling that they're being herded by their enemies. They discover one of the ruined villages that once belonged to the Yasha Clan. Ryu-Oh and Ashura get into an argument but are interrupted by the arrival of Kujaku. Kujaku teases Yasha-Oh about his tendency to all surprises with his sword. They decide to camp out in

an abandoned cliff-side temple above the dead village. Ashura has a dream about someone who looks like a young child, who cries because she is lonely. Waking and troubled by the dream, Ashura walks outside and broods as she sits on the edge of the cliff. Yasha finds



her, and Ashura asks if all the deaths of the people below were her fault. Yasha convinces her they aren't. Kujaku watches, musing that "to care that much for a child destined to kill him - Yasha-Oh is pretty weird! I wonder if the two of them have enough power to change that destiny..." Then he sees some purple butterflies arrive. "Ah, there's going to be an



interruption!" The butterflies, strangely menacing for such beautiful creatures, flitter around the two. Yasha recognizes them as

manifestations of the Demon of the North, and tries to destroy them with his sword. Instead, he enables them to multiply...Yasha and Ashura are both surrounded, but Karula's garuda rescues Ashura. Ashura uses her power to try and free Yasha. The others are stunned by the amount of energy she is able to generate. To no avail - Yasha is imprisoned and whisked away by the



demon's magic.

Yasha finds himself frozen in ice, as what appears to be a young girl child tells him that he now is "mine, all mine!" At the Palace, Taishaku-Ten and Bishamon-Ten discuss the capture of Yasha-Oh while Kendappa-Oh overhears their conversation. She summons Soma and sends the messenger to Ashura and the other two with the information that they've fallen into a trap.

Karula-Oh remembers the stories of the Demon of the North, said to live in a castle frozen in ice so solid that not even the summer sun could melt it free. A demon not even the entire Yasha clan could eliminate. Perhaps Yasha has been taken by that demon. But where is the castle? It seems Kujaku knows, and Ashura convinces him to lead them to it.

The girl is still gloating over the fact Yasha is now in her hands. Careful

mental questioning and memories of his own childhood reveal to Yasha-Oh that she is Aizen-Myoh-Oh.

Kujaku and the others are now within sight of the ice-encrusted castle, but discover that a power barrier protects the structure. Kujaku has a solution to that problem, too. Soma arrives to pass on Kendappa-Oh's message and warn that Imperial troops are approaching. Inside, Yasha realises that Aizen has been inside this castle for over 300 years, and has not grown up in all that time...something wrong is going on here! Meanwhile, Ashura and the others discover that the Imperial troops have been able to penetrate the power

barrier, too - then Aizen calls forth ice demons and ice dragons who attack both warring parties indiscriminately. Kujaku tells Ashura that her sword Shura-toh is linked to Yasha-Oh's blade, Yama-toh. If she uses Shura-toh to find Yoma-toh, she's sure to find Yama-toh's owner as well. Nodding, Ashura runs off to the castle as the others fight the demons. Ashura uses the sword to break into the castle, and then finds Aizen and the imprisoned Yasha.

Refusing to give Yasha up, Aizen uses her powers to attack Ashura. That failing, she takes over Yasha and forces him to fight Ashura. Ashura cannot bring herself to harm her foster father. But

Yasha finds the strength to break Aizen's hold on him before he seriously harms Ashura-Oh's heir.

Yasha tells Ashura that Aizen has merged

herself with demons due to her loneliness. It will take the magic power of Shura-toh to destroy the demon and release Aizen to peaceful death ("nirvana" as Yasha-Oh calls it). Ashura deals the demon a fatal blow, and Aizen thanks her as she dies. "I was jealous of the strong light the two of you have together," she says before her form dissolves.

Ashura rushes into Yasha's arms. "She came to me in a dream. She said she was lonely. If I didn't have you, I could have ended up like her!" she sobs.

They make their way outside as the castle falls to pieces around their ears. The others wait for them outside, the forces of the

Emperor defeated. Ashura glares back at the remains of the castle. "It's the Ten-Tai Taishaku-Ten's fault that she ended up like that. If there had been no war, her family and clan wouldn't have died and left her. I've got to become stronger! I must defeat Taishaku-Ten as soon as I can, so everyone can be happy once more!"

Yasha, amused by her bristling manner, nods in solemn agreement. Kujaku teases him that he owes him something for helping getting Yasha free - perhaps Yasha will sing and dance in the streets? Karula-Oh chimes in that she's never seen Yasha-Oh indulge in either singing or dancing. Yasha and Ashura ignore them, setting off away from the castle. In the Palace, Hannyara dismisses the scene as the Emperor wonders how long Ashura and her followers will keep him entertained. And the OAV ends...

DIFFERENCES BETWEEN MANGA AND OAV 1

There were a lot of changes made to the original story, evidently in order to make it fit the OAV format better and focus more on the central characters of Ashura and Yasha-Oh. The chase scene at the beginning happens in Vol 2 of the manga, and the rest of the story comes from Vol 4. In the manga, Karula-Oh is still one of Taishaku-Ten's Bushohshins, although she is having doubts about whether he is wor-

thy of her loyalty. (The fact that Taishaku-Ten had her little sister imprisoned in a mystic sphere and suspended in front of the court while she suffocated to death has

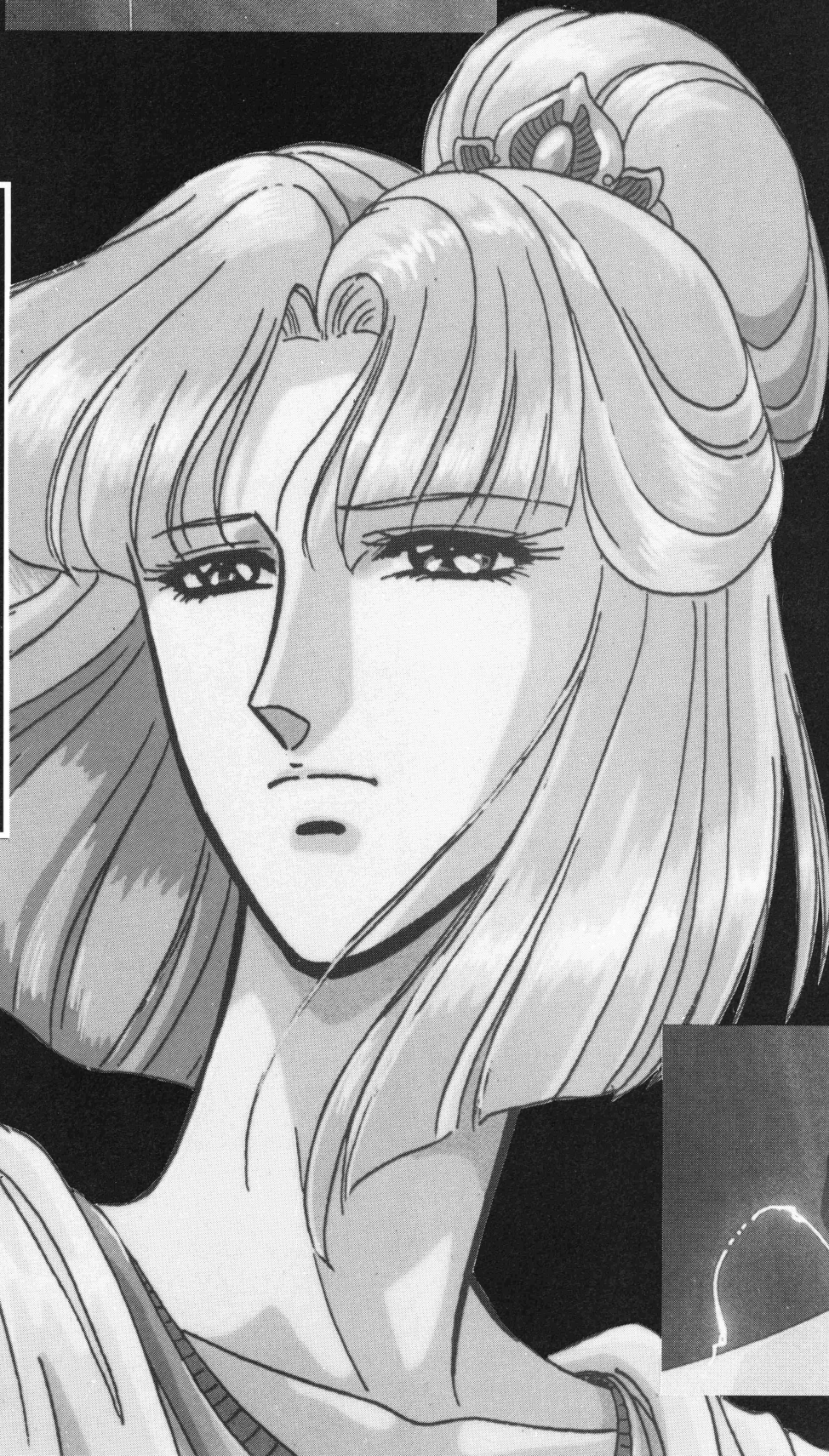
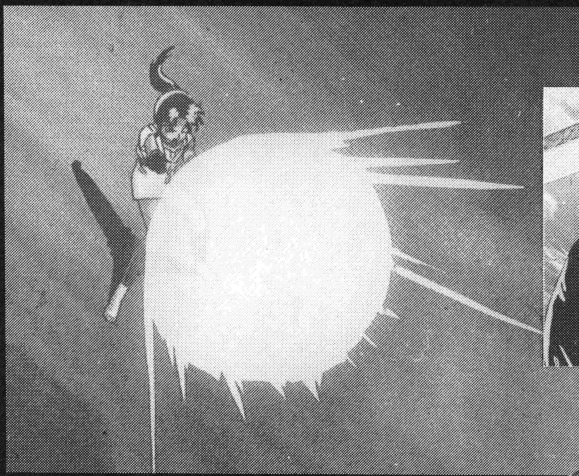
obviously hastened the process, especially as the little girl was killed more because Taishaku-Ten was afraid of what she MIGHT become, not of what she currently was...) I've mentioned the differences in how the two explain what has happened to Aizen. The butterflies in the manga first use mental attacks against Yasha-Oh and Ashura, afflicting them with nasty visions, memories of friends dying in horrible ways. The demons Aizen uses against Ashura's forces and the Imperial troops are some type of huge spiders - old fashioned bug-eyed monsters! - rather than things made of ice. Before they can breach the defenses of the ice-covered castle, Kujaku must conduct a brief spell or ceremony during which Shura-toh is fully linked to Ashura and sheathed within her body - she cannot use the blade to full extent until this is done in the manga. She then uses it to kill the general commanding the Imperial troops, and drives the remaining troops away. All four then enter the castle, not Ashura alone. Yasha is never forced to attack Ashura, and it is



Kujaku - with his black wings manifesting - who destroys the demon, not Ashura and Shura-toh. It seems the demon gets a glimpse of what Kujaku actually is, and cannot endure that sight.

Obviously some of the changes were made to tighten up the story and shorten it somewhat so it could fit into the 45 minutes this OAV's running time is. Others, as mentioned above, were made to focus the viewer more strongly on Yasha-Oh and Ashura. Others seem to be rather arbitrary decisions...such as deciding to stick Karula-Oh in as one of the group, when in the original material she's still on the other side. There are things I like better about the manga version, and others that I like the way the anime did it better; so it's sort of six of one and half dozen the other...I saw the anime before I got in the 4th





volume of the manga, which may be one reason the changes don't bother me as much as they might. But then on the other hand I'm also not a complete purist; I know that changes usually have to be made when converting from a book or comic format to an action (whether animated or live) version. The artwork is nice and clean, with far more detail in costumes and background than I would normally expect from animation. (I would sure hate to be one of the painters who had to paint in all those small details in every cell!) CLAMP has a very detailed, delicate style that had to be simplified somewhat for use in animation; the effort made to try and keep true to the original manga character designs while at the same time not making it too horribly difficult to animate is obvious and well done. Those of you who can't stand the rather slender, androgynous body shapes, long flowing hair and elongated limbs that is a hallmark of the so-called "shojo style" will probably hate the art, but those not afflicted with such a prejudice should hopefully enjoy it. The animation is very well done, but there are a shade too many "panning across still pictures" in a lot of places for my tastes. The storyline is tight and fast-paced, but it relies too much on viewers being familiar with the original manga - people who haven't seen the manga may well get rather lost the first time or two through this and decide the pictures are pretty but the story is incomprehensible. Still, armed with this background you should be able to watch RG VEDA and enjoy it - give this OAV a chance!

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"For the female of the species is more deadly than the male..."



THE
BEAUTIFUL
AND THE
TERRIBLE

By Peter J. Evans

Heroine Addiction

Back in the year 1911, when Kipling wrote the above words in his famous poem *The Female of the Species*, the concept of anime would have had no meaning whatsoever. And yet, even across the gulf of decades, he picked up on the reason that I was drawn into the field of Japanese animation, and why it still holds my attention now and probably always will.

It only requires a short scan through the most popular anime titles to notice the trend. Look to *Bubblegum Crisis*, *Appleseed*, *Dominion*; to *A-Ko*, *Mobile Police Patlabor*, *Outlanders* and the *Gallforce* saga. I have always been a fan of the female lead, since **Alien** and probably before, and I find it a constant joy that anime continues to give us a plethora of strong, competent, sensible heroines who do not exist purely as a prize or objective for the male 'hero'. There is really no other genre that treats women in the same way, and yet this positive view of the female is so often tempered by a streak of needless exploitation, sexism and generalised hatred of the female that most of the good that can and



has been done by anime in this field is forgotten.

It is not for me to redress the balance: this is something that only the genre itself can do. What I am fascinated by, and will attempt to explore in the following article, is the possible reasoning behind the large number of female leads, especially in the science-fiction and technology-based branch of anime. It is a subject the newcomers to the genre often question me about. Why are the Knight Sabers all women? Wouldn't Eternal Story's crew of sixteen-year-old girls be horribly inefficient? Why wasn't Thelma and Louise made about two blokes?

Apart from the last question, which at the time necessitated physical violence, these are valid queries, and deserve to be looked at more closely. So hold your breath, and dive with me into the wonderful world of the anime heroine...

Vive la Difference

It should come as a shock to no-one above a certain age to discover that men and women are built along different lines, but an in-depth study will reveal that this diversity extends further than many people realise. The evolutionary reasons for the differences in basic structure may well stem from the human role as hunter-gatherer: for tens of thousands of years man has traditionally acted as hunter, developing greater strength, speed and single-mindedness, while women remained the gatherers and rearers of young, utilising their superior verbal and reasoning skills, their bodily flexibility, their endurance and survival instincts to ensure the continuation of the species. Now, with humanity's role in the world altered forever, the skills of women are finding new outlets. Anime shows us a future where Kipling's "Instant, white-hot, wild, wakened female" has the tools and the talent to cut a fiery path through the world and leave machismo burning in her wake. Diagram 'A' shows some of the relative average measurements between male and female bodies. Women are, on the whole, far more compact than men, although their brain weight is greater in proportion. This lack of volume has a number of advantages, especially when the body is

augmented by servo-assist devices like the Hardsuits from Bubblegum Crisis.

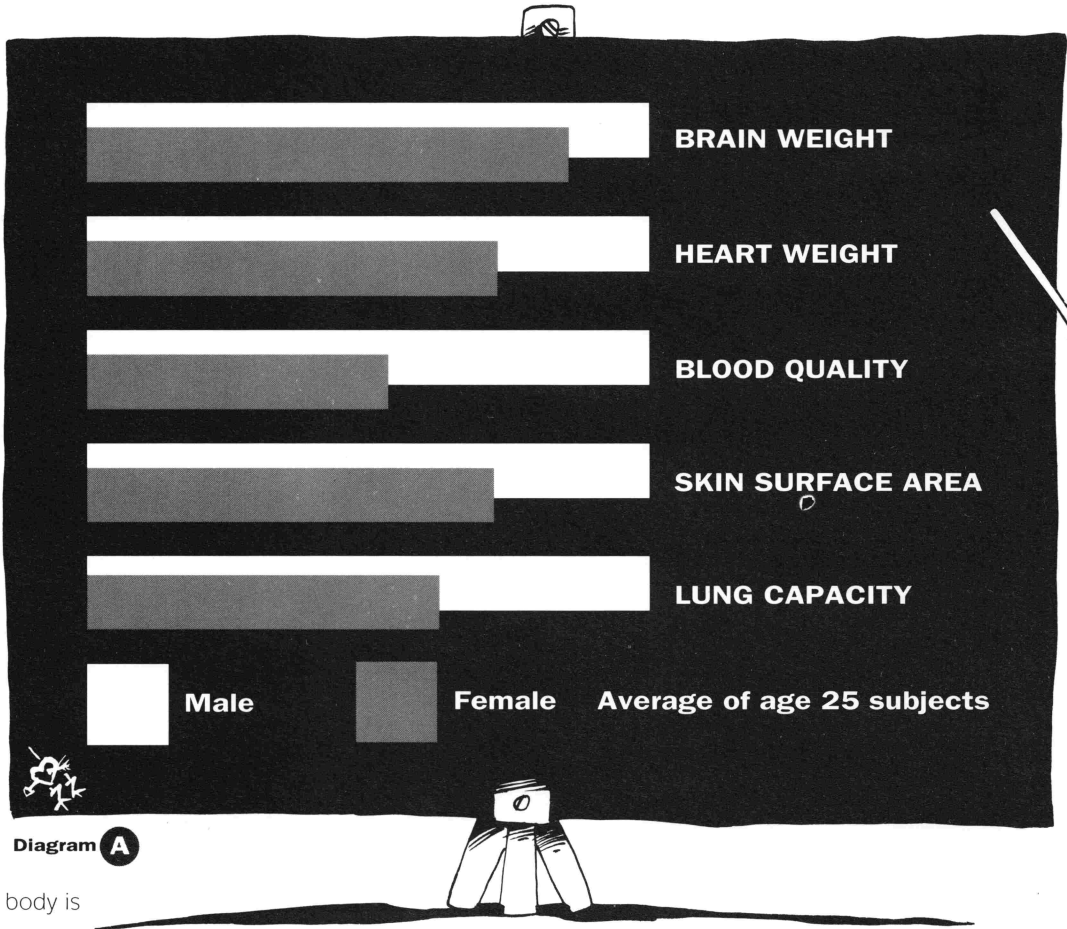
For an example, let us consider a comparison between two such devices, and the characters who use them. Priss Asagiri is the Knight Sabers' combat specialist, and her slim, highly manoeuvrable Hardsuit is built to take full advantage of her abilities. In the gentlemen's corner we have Leon McNichol of the AD Police, in his K-12 power armour. Admittedly, the K-12 isn't built to quite the same standards as the hardsuit, but this won't affect the example.

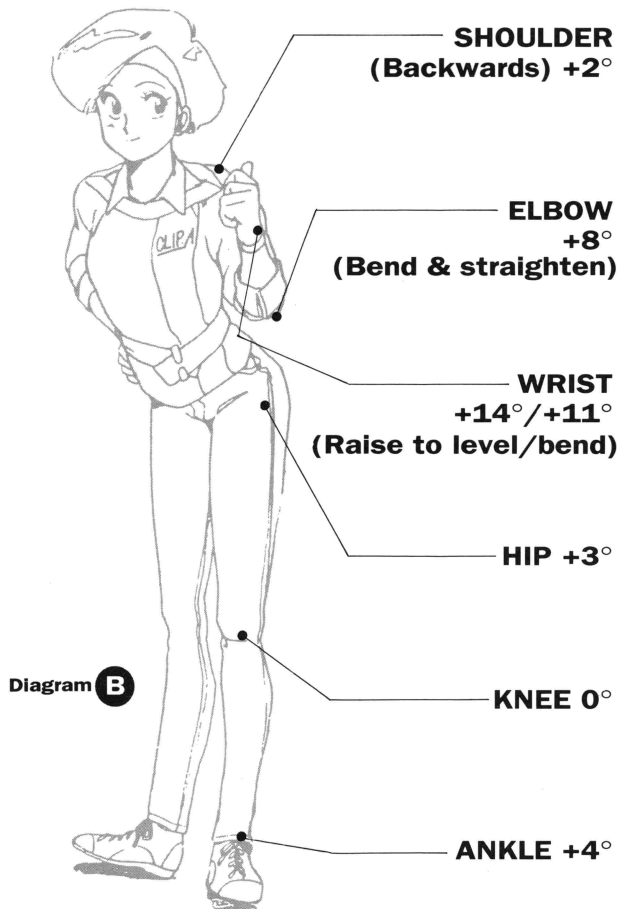
Leon is a big lad: his height is given in the Bubblegum Crisis B-Club Special as 195cm, or about six foot four, and he's broad across the shoulders too. Priss, however, is a mere 168cm in her socks, which works out as five foot five; about average for the West, and given the rate at which the Japanese are growing, probably on the mark for 2025 Japan as well.

Here we run into our first problem for Leon: his bodily volume is going to be very nearly twice that of Priss. That's twice the amount of armour required to cover him up, twice the amount of material that needs to be hauled around by the suit's servos. Add this to Leon's mass (as opposed to weight, often thought to be the same until you try and move) of around 95 kilos as opposed to maybe 55 for Priss, and the limitations of

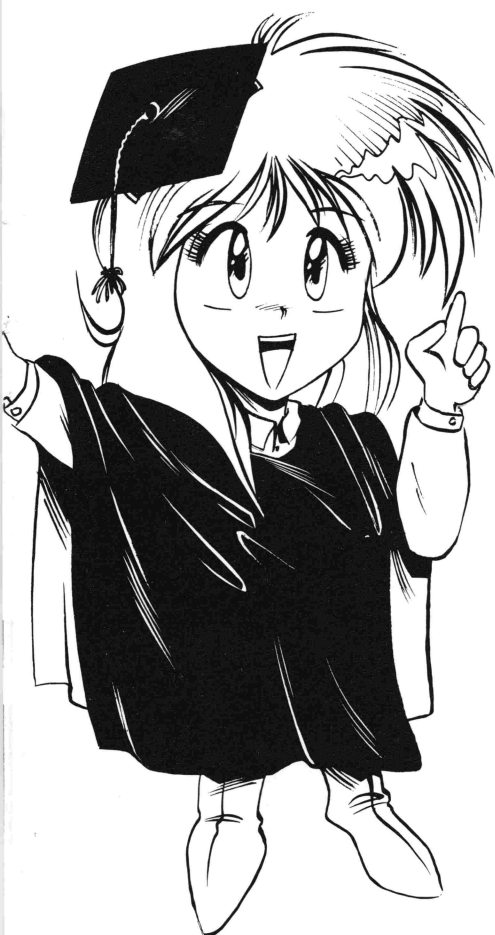
his armour begin to show. To get the same physical strength from the machinery, the K-12's power plant must output a lot more energy than that of the Hardsuit, and the motors driving the individual joints will have to be capable of giving at least twice the torque. That, as any engineer will tell you, means bigger motors. And even with all the enhancements to bring the relative strengths level, Leon will be severely hampered by the sheer inertia of his limbs. Without armour, Priss will be faster than him anyway because nerve impulses from her brain have less distance to travel, increasing her reaction speed quite substantially (since human nerve impulses travel at a sluggish 50 kph), and because her muscles have less mass to move around. In the suits, the problem is compounded. More mass, in the shape of more and bigger servomotors, means greater inertia, and a corresponding drop in speed.

The anime bears this out. A K-12 sidesteps the above problems by being built like a tank: it can just about trash a decent sized Buma through brute strength. The Knight Sabers can dodge, leap about, and still tear the arms from the best that Genom can throw at them. Using small, slim men might offset the inertial problems, but women of comparable size still have an advantage: bodily flexibility. Human females are far more flexible and agile than males, as Diagram 'B' shows. In fact,





the only joint that has equal flexibility in both sexes is the knee. Not only that, but women can, with training and the right diet, retain this flexibility well into old age. Not many do, it's true, but a recent TV programme did feature a ballet dancer eighty years old, who could still out-flex her twenty year-old partner...



It's in the mind

Psychology, as well as physiology, shows some advantages for women in the computer-riddled environment of future combat. Diagram C gives a hugely over-simplified map of the human brain, with some of its specialised functional locations. Both male and female brains have the same divisions, but the female seems to show less distinctions between areas, and more in the way of connections between the two cerebral hemispheres.

There is no real difference in the comparative intelligences of the sexes: tests such as the Stanford-Biner and Wechsler Intelligence scales show roughly

equal scores. However, men and women tend to specialise in different areas of intelligence, so tests such as these have to be carefully balanced. Men, for example, score higher in mathematical reasoning and visual-spatial skills, such as reading maps and blueprints. Women get their high grade in verbal skills, communication and abstract reasoning.

It must be remembered that the above results are average scores, and even these have been changing over the years. In a survey of high school students' test results between 1947 and 1980 it was found that the differences in areas of expertise steadily decreased: Male students got better at verbal skills, while females acquired higher visuo-spatial scores. This is probably due to a changing emphasis on training, girls used to be steered towards poetry and literature, while boys to science and engineering. Now, with less prejudice about stereotypical sexual roles, the disparity is tending to even up. Girls still score slightly lower on visuo-spatial ability, especially with regard to the rotation of shapes. Given time, this may alter.

The differences in skill areas may not be entirely due to environment and upbringing, however. It has been postulated that the male hormone Testosterone may slow the development of the left hemisphere, resulting in a more specialised right, the side of the brain associated with logical skill. Psychologists' studies have shown that girl babies respond more to face,

voices and touch, while boys relate more to toys and objects around them. As they grow, girls develop an interest in people, while small boys find a need to explore and show their daring.

In adulthood, men tend towards a single mindedness of purpose, and a certain impetuosity. Women are far more likely to consider the ramifications and variables of any given situation before arriving at a decision, and have an increased ability to think about several things at once, receiving data input from a number of sources while continuing to undertake tasks. It is this talent which makes women such typists and computer operators. In a technology-based combat situation, such as the control areas of large spaceships, this ability would be invaluable. The SDF-1 in *Macross* is a prime example, with Captain Gloval the only man on the bridge. All control, computer operation and communication posts were held by young women, with their innate multi-tasking skills and fast reactions.

Forever in blue genes

Although from birth to death men and women are irrevocably different, there is a time when we are exactly the same. We are all female, or approximately so, for the first six weeks of our lives. In fact, it can be said that the natural state of the human body is female.

To explain this, we must study the most basic structures within the human body, the 'book of instructions' which directs the cells of a developing foetus to differentiate themselves into the two-hundred and fifty or so separate types of cells needed to make up a human body. These instructions are stored as a kind of code, made up from a sequence of components contained in a long molecule of a complex substance called deoxyribonucleic acid, or DNA. The genetic information in the nucleus of a cell is housed as long strands of DNA called chromosomes. They occur in pairs, and there are twenty-three pairs in every cell in the body.

If a normal cell with forty-six chromosomes were to combine at conception, a cell with ninety-two chromosomes would result. To prevent this, a specialised form of cell division called meiosis takes place, in which the chromosomes pair up in the nucleus, but do not duplicate themselves when the cell divides. Instead, one of each pair goes into each of the new cells, giving twenty-three chromosomes in each cell rather than twenty-three pairs. These cells now split again, just as in normal mitosis, giving rise to four sex cells. These cells cannot reproduce themselves, and may only combine with cells from



another person. At conception, when the male sperm fuses with the female ovum to produce a zygote, the fertilised cell now has forty-six chromosomes, twenty-two pairs and two sex chromosomes. Because of their shape when viewed under powerful microscopes, the male chromosome is known as X, and the female Y.

It is the combination of these chromosomes which determine sex. A female foetus has two chromosomes, while a male has an X and a Y. The X chromosome, basic to both, accounts for the natural form of the human as female. It is the male's sperm-carried Y chromosome that interferes with the development of what would have been a female by causing the production of the H-Y antigen that coats the developing gonads and the germ cells slated to become ovaries, and instead directs them to become testicles. During the first six weeks of pregnancy, before this H-Y antigen is produced, the tissue structure of the forthcoming male or female is identical. After the sixth week, the presence of the H-Y antigen causes the embryo to develop into a male. If the antigen is not present, a female embryo will develop.

What has all this to do with anime? Well, a favourite subject of the genre has always been the genetically grown or enhanced character. The Zentradi from *Macross*, *Iczers 1, 2 and 3* and *Fatima* and her counterparts from *Five Star Stories* are all good examples of this category. The *Solnoid* from *Gallforce* are an all-female race which reproduce by cloning.

The point is this: it is only impure genetic material, that infected with what is essentially an alien antigen, that is male. Female tissue is uninfected. Surely then, would such pure genetic material not be the ideal starting point for genetic manipulation or cloning? The process would be complex enough on a human scale, let alone with unwanted antigens getting in the way.

As mentioned above, the Zentradi were a race off clones, with no interaction between the sexes. Their most feared pilots, the elite Air Combat Troops, personified by *Miria Fariinas*, were always female, with a corresponding upgrading of their power armour into one of the most lethal mecha possessed by either side. And could *Greenpeace Crolis*, *Dominion's* part-plant, part-human air cleaner have been bioconstructed in any other form than female?

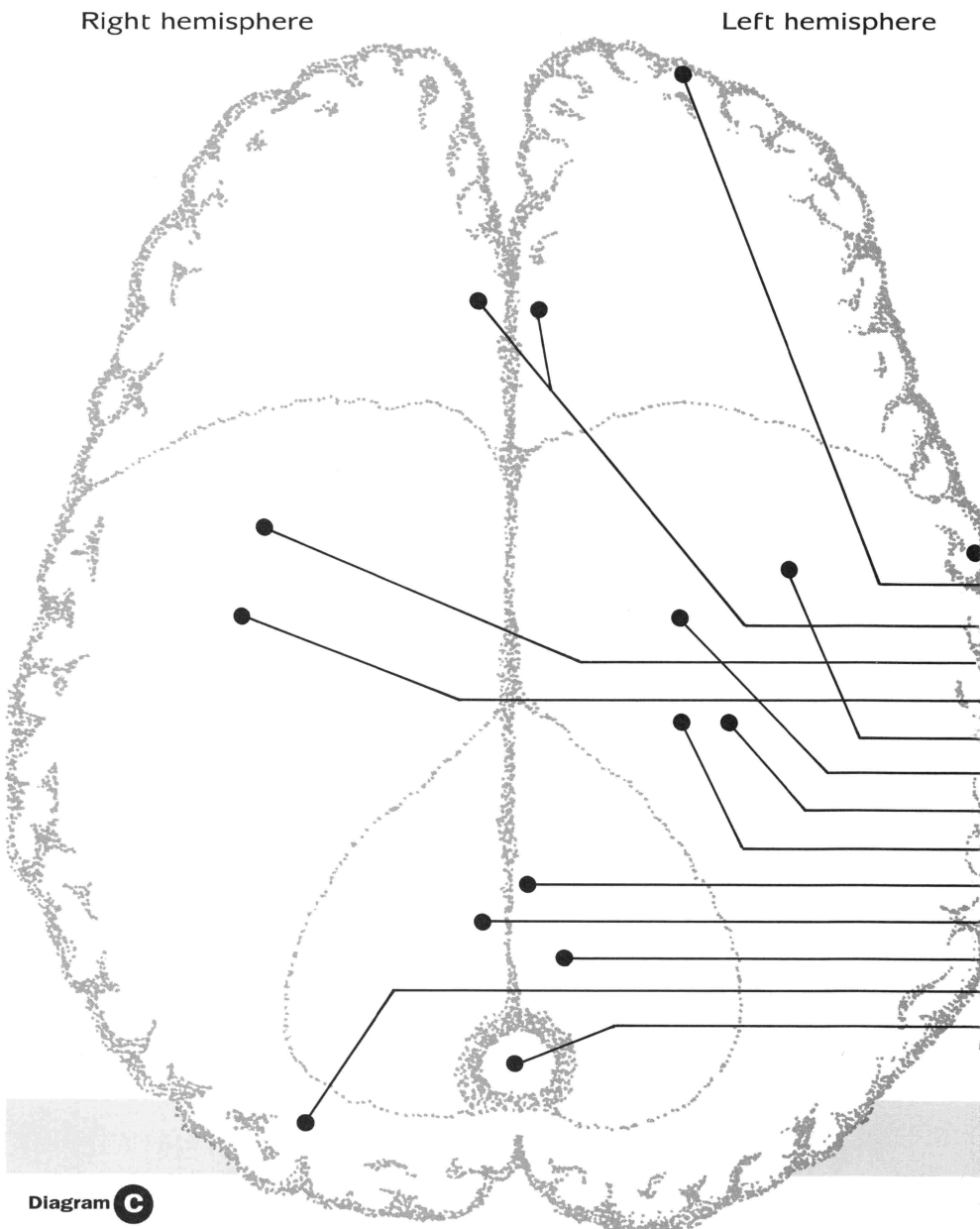
Women in uniform!

Although women have formed a vital part of the world's armed forces throughout history, there is still considerable prejudice concerning allowing them into front-line combat. To my knowledge, only the armies of the middle east (Israel, for example) have female combat units in service (not including terrorist organisations, of course). There are many arguments put forward as to why women should not fight, most of which are rendered redundant by the small amount of informed research. Most foolish of all is that women somehow lack the 'killer instinct' necessary to make a good soldier.

Can women kill? The best source of information on this subject comes , not from

the military, but the files of the world's law enforcement organisations. Although latest figures give the percentage of violent crimes committed by women as only 10 to 20 percent of the overall total, the female murderer continues to prove herself easily as lethal as the male, and certainly more calculating and insidious. Women seldom kill for the same reasons as men, Instead of murder for convenience, the quick and nasty removal of a rival or enemy, female murderers tend to choose far more emotional motives for slaughter, and thus give a lot more thought to the manner of the crime. In his study of the female criminal **Look for the Woman**, Jay Robert Nash concludes "...It is almost the exclusive province of the

Brain seen from below



woman who commits homicide...to display an obsession to witness the slow death of the victim." By far the most used weapon of the murderess is poison, especially the slow, painful varieties. As a point of interest, Nash notes that the most popular names of women criminals, in order of frequency are Catherine, Elizabeth, Mary and Ann, and that women criminals, when caught, are far less likely than men to confess to their crimes, even when faced with absolute proof, and they almost never repent...

So, having established that a professional woman soldier is easily as capable of doing away with the enemy as her male counterparts, and with a lot less soul-searching afterwards, it is strange to note that perhaps one of her greatest adversaries in the non-combatative field could prove to be her ally in the warzone. Even the most battle-hardened male veteran could come unstuck under the influence of his own sexism...

One of the greatest designers of manga and anime heroines, Masamune Shirow has been responsible for many of my personal favourites: Appleaseed's superbly lethal Deunan Knute, Dominion's Puma twins and the doll-like, but utterly deadly M-66 F6 combat droid from Black Magic. In the appendix to his Black Magic manga, Shirow admits that the reason his M-66 is female is "...to provide a lower centre of gravity, and to make this manga more attractive." However, he also raises some interesting points about the adverse psychological effects female troops have

on their enemies. He suggests that it "...induces tension...making them slower to action (use of a rougher-looking character like the Hecatonchires would run the risk of intimidating even friendly troops). A male enemy meeting the 66 in the bush might be just a little less trigger-happy, and a real lecher could put his own life at risk..."

He states that the rubberised skin of the M-66 is used to both enhance the 'human' effect, and to insulate the machine's complex innards against particulate contamination. Strangely enough, this skin was left off in the anime, leaving the 66 a naked, armoured doll. Perhaps this reasoning also stands to explain the lack of the six-armed version of the 66 seen in the manga. a merely two-armed droid is far more likely to be mistaken for a 'defenceless' woman... Of course, this situation has turned up more than once in anime, hardly surprising given the predominantly young adult male audience demographic. Dirty Pair's Kei and Yuri, for example, have made good use of the "Get a load of these" factor to devastating effect a number of times, which perhaps goes some way to justifying the idea of professional combat operatives wearing silver bikinis as standard uniforms. Just not very far, that's all.

As beautiful and terrible as an army arrayed in battle

And thus I conclude my case. I have to admit that the arguments herein, while

the product of a lot of serious research, have been liberally spiced with several large spoonfuls of supposition and personal opinion, and concern situations which may never occur. Nevertheless, while there are no such things as powered armour or Mobile SUITs, it is interesting to note that the US Army is putting millions of dollars into weapons systems designed for use by and against troops "...Encapsulated in environmentally controlled, robotically assisted protective clothing..." Possible deployment time for this type of equipment is 2025/2040 AD. And full-scale genetic engineering? Impossible on a human scale, at foreseeable levels of knowledge, but with work progressing apace on the mapping of the human genome, and recent developments in gene therapy providing real hope against genetic diseases like cystic fibrosis, who knows?

I'm not one to take anime more seriously than real life, but I'll still never forget that first shock of impact, that rush of grace and power and sheer, feral lethality of the anime heroine in action, and when Kipling envisaged his Female of the Species, "...launched for one sole issue, armed and engined for the same", I'll always carry the conviction that he was writing about Japanese animation all along. It's just a pity he never even knew it.

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- _____ Temporal lobe
- _____ Frontal Lobe
- _____ Thought/Mood
- _____ Spatial construction
- _____ Non-verbal location
- _____ Language
- _____ Speech
- _____ Writing
- _____ Calculation
- _____ Balance
- _____ Posture
- _____ Co-ordination
- _____ Vision
- _____ Brain stem

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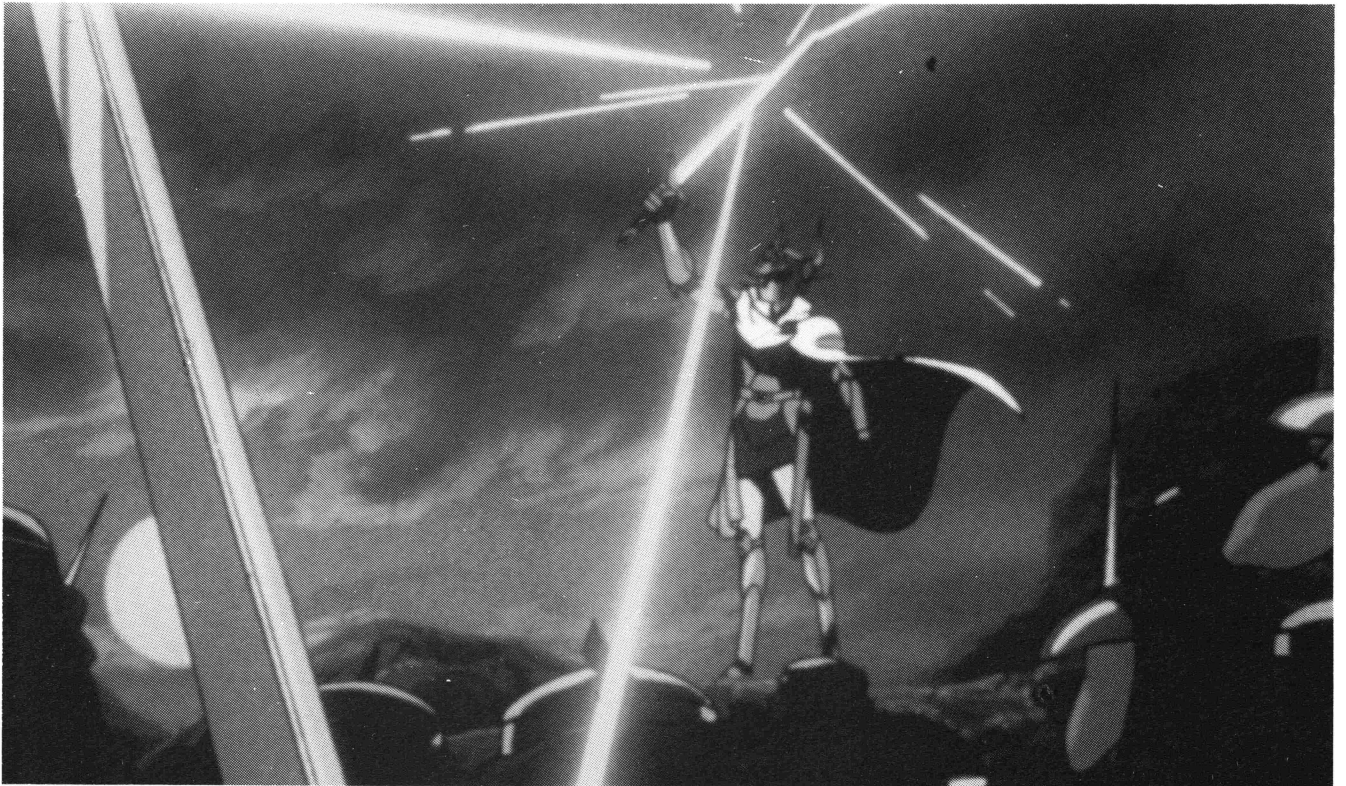
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Heroic Legend of
ARISLAN





by Helen McCarthy

ARISLAN and its companion release RG VEDA signal a new direction for MANGA VIDEO releases - a move towards more fantasy-oriented, character-based anime of a kind enormously popular with young female audiences in Japan. Both have a reasonable BQ (bishonen quotient) - that is, they include a number of pretty young male/androgynous characters likely to attract girl viewers. Both have been dubbed in Britain with an English cast. Laurence Guinness of Manga Entertainment Limited told me that he feels English accents suit this type of story and that MEL may well produce more dubs in this style.

Created by Kadokawa Haruki, Matsuo Shugo and Takahashi Yukata, ARISLAN was made for widescreen cinema and the original format is preserved in this release. It's a very stylish piece of animation - director Hamatsu Mamoru makes a virtue of limited animation techniques by using silhouettes, blank or partly-blank backgrounds, monotone and abstraction to excellent effect. Kamimura Sachiko's character designs are exquisite, expressing the intent of original writer Tanaka Yoshiki to perfection. (More of Tanaka's novels have also been brought to the screen in the form of OAV/film series LEGEND OF GALACTIC HEROES, in which the BQ approaches overdose proportions.) The costume and background designs reflect a wide variety of influences - Classical Greek, Middle Eastern and Egyptian forms and motifs blend with elements popularised in a wide range of historical and fantasy films and artwork. The kingdom of Palse, setting for the story, is loosely related to early Persia but the story is located in "year 320 of the Palse calendar" - i.e. outside any recognised historical framework, in the realms of fantasy.

HEROIC LEGEND OF ARISLAN is the story of a young prince's attempts to win back the throne of his realm and free his people from cruel and fanatical invaders.

However, as the story unfolds, we learn that he is himself the son of an usurper who murdered the rightful King to seize the throne. The supporters Arislan gathers round him are an oddly-assorted bunch who must put aside individual misgivings to work as a team; like the prince, they must grow and change if they are to win freedom for their country and themselves. The blood-and-guts content of the story is mild by most standards and the character interaction and attractive visuals are the main "selling points" here. It follows, then, that the voice acting is especially important to ARISLAN'S success.

Director Michael Bakewell, who worked on BBC Radio's widely acclaimed version of LORD OF THE RINGS, does a good job on a voicetrack which includes a cameo from Charles Gray - yes, the same one who appeared in the Bond films, here going gloriously over the top as the fanatical Bishop. Young Prince Arislan is voiced by Ben Fairman, who is certainly not

fourteen, and Deborah Makepeace (Ashura in RG VEDA) turns in another child performance as the boy Elam; it's a pity that child voices are so rarely voiced by children, since there is a distinct change at puberty (even in the female voice) but both performances are nicely judged. Daniel Flynn as Narsus and Timothy Bentinck as Gieve give attractive characterisations, and the whole cast seem to enjoy themselves immensely.

George Roubicek's adaptation of KSS's translation from the Japanese is for the most part easy on the ear. True, there are moments when it can't quite decide whether it's doing declamatory drama or colloquial dialogue, summed up by the split linguistic personality of Gieve's line "Who knows what prizes are to be had - and besides I wanna find out who metal-head is". In the middle of a fairly normal conversation, Daryoon (admittedly a bit of a prig when the story starts) declares "That's enough - your speech is full of the drinking illness", which even by the standards of fantasy writing (or foreign-language dubbing) is a strange way to tell someone he's had a couple too many. Still, it's hard for most modern writers to produce fantasy characters who sound real, especially when the characters aren't their own and the script is translated from a language whose conventions differ from their native tongue. The script for HEROIC LEGEND OF ARISLAN is a big improvement on many others in the field, for which Mr. Roubicek deserves applause. This tape is only the first part of an ongoing story. It will be interesting to see how it sells; it's introducing a different type of anime to the British market and deserves to do well on those grounds alone. Let's hope we see the rest of the story before too long.

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CAST

Arislan	Ben Fairman
Daryoon	Steve Pacey
Narsus	Daniel Flynn
Elam	Deborah Makepeace
Gieve	Timothy Bentinck
Pharangese	Pamela Merrick
Queen Tahamenay	
Andragoras III	Douglas Blackwell
Silver Mask (Hermes)	Sean Barrett
Bishop	Charles Gray
Vaphreze	Eric Flynn
Kharlann	Roy Lonnen
Shaphool	Brian Note
Narrator	David McAlister
Impostor Queen	Serena Evans
Executive Producer of English Language Version:	
Laurence Guinness	

English version ©
Tanaka/Kadokawa Shoten/
MOVIC/Sony Music Entertainment
(Japan) Ltd./
Manga Entertainment Ltd.

Remember **LENSMAN : SECRET OF THE LENS**? Right, the anime with the truly cringeworthy plot put out by Harmony Gold a few years ago? The one you could watch if you didn't have time to sit through the STAR WARS™ trilogy and get TRON thrown in for good measure? The one shown to death on SKY? Why in the name of Klono's tungsten teeth and curving carballoy claws did Island World* release it?

Actually, they didn't. What they released, but kept quiet about, is in fact LENSMAN : the special edition, with 15 extra minutes of footage, the original music soundtrack, and a much better script. With "director's cuts" and suchlike surfacing all over the place nowadays, I would have expected them to blow their trumpet a little louder on that score.

s/he has read Doc's books or no. However, I will state that it is refreshing to see a modern work which has not only studied its origins, but builds on them in a thoroughly entertaining fashion. I first read "Galactic Patrol" at the age of 13, which is probably the right age to read the "Lensman" series (seven books, in all, of which "Galactic Patrol" is the third, but a self-contained story). Watching LENSMAN brought back some of the sense of wonder that Doc instils in his audience, and made me want to go hunt the originals lurking somewhere in my book collection. I can think of no higher praise. On my arbitrary scale, the Island World* release of LENSMAN merits an A. Buy it, use it as an example of what anime CAN be to show to potential fans of all ages (the PG certificate helps in this), but above



QUAGDOP THE MERCOTAN LIVES!

LENSMAN reviewed by Harry Payne

Modesty in advertising sells no extra video tapes. Meanwhile, back at the plot, take the superlative pulp novel "Galactic Patrol" by the late E. E. "Doc" Smith, bring it more or less up to date, add a few easily recognisable cultural icons and some competent Cray computer graphics, and you have a very watchable film indeed. Those viewers who feel it bears more than a passing resemblance to an aforementioned cinematic blockbuster sequence are reminded, both here and on the box cover, that Mr. Lucas drew on the 1930s space operas (as well as many other sources) for his films; LENSMAN merely returns the compliment. Indeed, in several places it shows how animation can be the superior medium to work in when dealing in sf or fantasy; it's cheaper to paint the fantastic than it is to build it from scratch, and think of all the money you save on hiring those sound stages at Shepperton - not to mention Derek Meddings' salary! I won't go into the details of the plot, which should be instantly recognisable to any sf aficionado irrespective of whether

all, enjoy it. OX?

* Since releasing LENSMAN Island World have changed their name to Manga Entertainment Limited.



LENSMAN © E.E. "Doc" Smith/Kodansha/Manga Entertainment Ltd.

A quick glance at the two new titles in Manga Entertainment's ever increasing catalogue.

By Helen McCarthy



© TOEI/OZ/Manga Entertainment Ltd

The two August 2nd releases from the UK's biggest anime label follow in the footsteps of July's offerings, both being the first of series, dubbed in the UK, ADR-directed by Michael Bakewell and cast by Jill Wilmot. However the cast lists and translation/script credits contain some fresh names and those involved do an impressive job. These are the strongest releases from MANGA VIDEO since AKIRA, and excellent examples of how dubbing should be handled.

DOOMED MEGALOPOLIS is a beautifully designed and drawn film which echoes the artistic impact of Western Connection's THE SENSUALIST with its saturated colours and simplified, mutating backgrounds. The characters are beautifully drawn, and George Roubicek seems much more comfortable with

Studio Nemo's translation than he has with any to date, adapting it to speech patterns which sound totally natural for the nice middle-class kids of 1908 Tokyo as well as the various sorcerers and demons they will encounter. The voice cast turns in the most credible, comfortable dub yet on a MANGA VIDEO release; I had no trouble at all suspending disbelief. Particular praise should go to Alison Dowling for a charming reading of heroine Yukari. The basic premise - a Satanic plot to deliver Tokyo to its centuries of ghosts, orchestrated by an evil mastermind - might have overtones of the UROTSUKIDOJI films, but its approach is, in this first episode, far less sexually overt and with considerably less gore. As a result, the predicted 18 certificate has (according to the latest information from Manga Video) been transmuted to a 15.

DOOMED MEGALOPOLIS • On sale 2•8•93

CRYING FREEMAN • On sale 2•8•93

© TOEI/Manga Entertainment Ltd



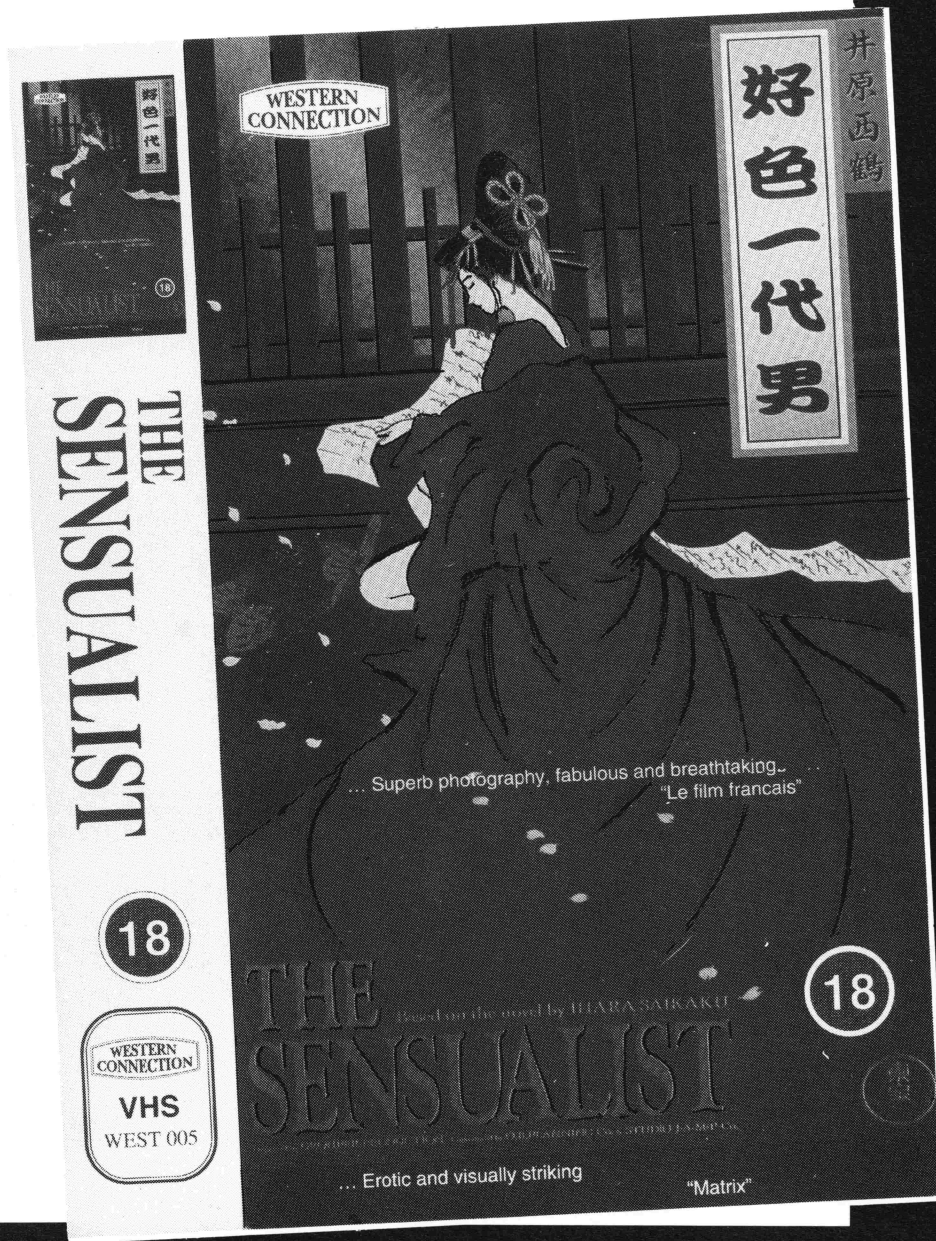
CRYING FREEMAN, based on the hit manga, doesn't stray too far from it in terms of style or story. If you know the comic the style won't give you any surprises, and nor will the rather higher gore content and the greater display of nudity, though the two sex scenes steer clear of explicit exposure. Again the drawing and design is very attractive, the characters well rendered in contemporary style, and again, the voice acting is good. The Toei translation was adapted by Mark Smith and the actors - including veteran Chinese character player Bert Kwouk, best known as Peter Sellers' sidekick Kato in the PINK PANTHER films - handle it well. One interesting feature of the tape is that, in the Japanese original, there are several sections where those characters involved in the Chinese mafia speak to each other in a Chinese dialect. All these sections were therefore subtitled in Japanese, and the subtitles remain, providing those studying the language with some impromptu reading practice.

I like these. Go out and buy them - I don't think you'll be disappointed.



...Superb photography,
fabulous and breathtaking...
"Le Film Francais"

...Erotic and visually striking
"Matrix"



COMPETITION

In co-operation with Anime UK, film and video distributors Western Connection are proud to offer 5 video tapes of the film "The Sensualist" as reviewed in issue No. 4.

The first five lucky readers will be drawn from the post - to arrive no later than 31st August 1993.

To enter, please answer the following questions:

1. Who directed "The Sensualist"?
A. YUKO ABE
B. AKIRO KUROSAWA
C. TAKESHI KITANO
2. Edo is the old name for...?
A. TOKYO
B. OSAKA
C. HIROSHIMA
3. The Sensualist was adapted from the novel by...?
A. YOSHIKAZU YASUHIKO
B. TOSHIO MASUDA
C. IHARA SAIKAKU
4. The Sensualist is set in...?
A. XVI CENTURY
B. XX CENTURY
C. XVII CENTURY

Winners will be announced in issue 10 of Anime UK Magazine.

Send your entries to:
The Sensualist competition
Western Connection,
Suite 18, 37 Westbourne Terrace,
London W2 3UR

•Overseas readers please note that this video is on the UK PAL format.



The Based on the novel by IHARA SAIKAKU SENSUALIST

Now available from WHSmith, VIRGIN, TOWER RECORDS, OUR PRICE, HMV, BLOCKBUSTERS, TITLES and all good video stores.

FANSCENE ROUNDUP

INTERNATIONAL PENFRIENDS

The **URAYASU INTERNATIONAL FRIENDSHIP ASSOCIATION**, 1-1-1 Nekozone, Urayasu, Chiba 279, JAPAN, is a club devoted to promoting friendship and understanding between nations through correspondence. They have over a thousand members of all ages and types, and new members of all nations are always welcome. Of course many members will not be anime or manga fans, but the Association can help you find a Japanese pen-friend. For more information about the Association write to the above address enclosing a self-addressed envelope and three International Reply Coupons.

ATTENTION ANIME FANS ON TYNESIDE!

DAVID ROSS, 124 Reading Road, South Shields, Tyne & Wear, NE33 4SG, has started an anime-watching group called **JAPAN ANIME LEAGUE** and hopes to produce a newsletter. Fans

in the North-East who are interested in helping to support the growth of anime fandom should contact him with an ssae for details

SHOP NEWS

Meanwhile in Aylesbury, there's a new venue for anime goodies - **NEO TOKYO** at **31 Kingsbury Square, Aylesbury HP20 2JD**, Tel: **0296 394570**. James Olney stocks videos (legitimate commercial stuff only!), comics, models, t-shirts etc. He gets new items from Hong Kong regularly and an ssae will get you his latest mail order list if you can't get to the shop.

RADIO GAGA DOWN UNDER

Listen out for the 22nd Century Boys! Aussie fangroup **A.D. MEDIA** has its own weekly radio show on their local FM station in Perth (that's **6EBA-FM** on **95.3 MHz**, if you're in range), playing sf, fantasy and instrumental music, with anime music playing a big part, and provides information, competitions and loads

of fun. The show's been running for nearly two years now and as if that wasn't enough they run the **A.D.POLICE** Japanese animation viewing group in a local centre and have a German branch too! Garrie Stewart and Mark Laudie would love to hear from fellow anime fans all over the world. You can write to them at any of the following addresses:

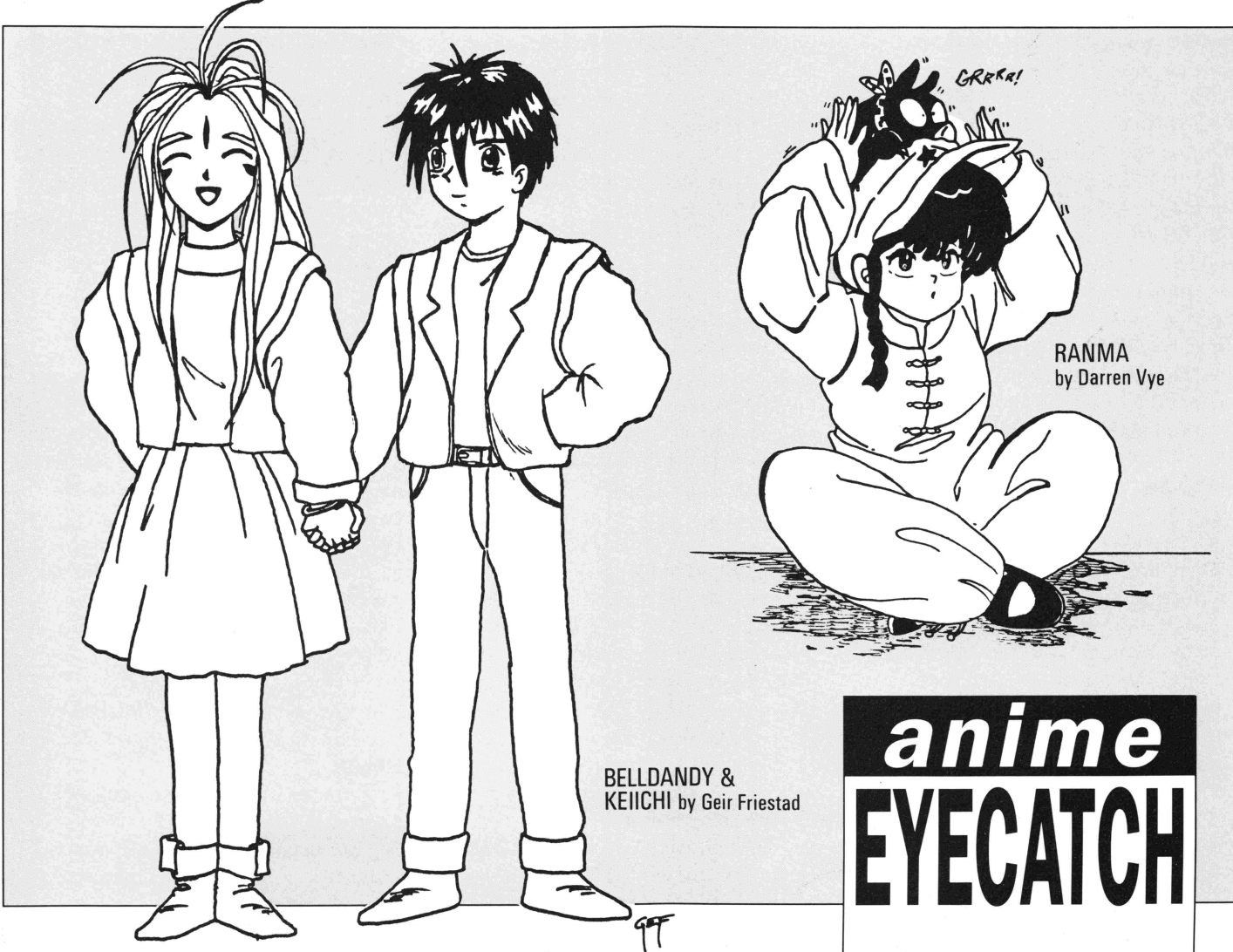
Garrie Stewart,
AD POLICE, 22 Walters Road,
Byford, WA 6201, Australia

22ND CENTURY BOYS, PO Box 320,
North Perth, WA 6006, Australia

AD MEDIA, Kirchenberg 4A, 8391
Hutthurm, W. Germany.

ITALIAN FANZINE NEWS

FREELANCE is a new Italian fanzine, and editor **ANDREA ALBARELLI** (who writes excellent English, by the way) is looking for contributors and readers. He plans to feature anime, manga and Japanese culture and to keep his readers informed about the anime market both inside and outside Italy. For more information send a stamped addressed envelope and a couple of International Reply Coupons to **ANDREA ALBARELLI, FREELANCE Fanzine, 17 Via Forte Marghera, 30170 Mestre (Venice), ITALY.**



BELLDANDY & KEIICHI by Geir Friestad

RANMA by Darren Vye

anime
EYECATCH



Dear Ms McCarthy,

I can't tell you what a pleasant surprise it was for me to see your magazine, and realize just how far interest in anime has spread. I remember thinking that anime fandom was a California thing, being part of the Pacific Rim and all. I was quite surprised to find that there were fans in places like New York and Florida. To find that there are fans in the UK and Europe seems truly remarkable, although this being the information age it may not be all that surprising.

The first issue of yours that I got my hands on was #6, and I have to admit that I was quite impressed. I especially enjoyed the articles on RECORD OF LODOSS WAR and GUNDAM. I would tend to disagree with Harry Payne's article on current anime releases in the UK, more specifically regarding his remarks about Streamline Pictures. Mr. Payne wrote "... Streamline Pictures ... a US company renowned for its often appalling dubs." Recently I have been purchasing their releases of the NADIA television series and I found the voice acting to be some of the best I've heard. Trust me, I've heard the worst. Some of Streamline's earlier releases like WINDARIA and BIRTH had voice acting that was less than spectacular, but these were projects originally done by Harmony Gold, and later released through Streamline. It would be unfair to hold Streamline Pictures entirely responsible, since projects they have begun and completed on their own have been above average.

This is not to say the article was bad. I actually agree with Mr. Payne's assessment of most of the videos (ODIN bored me to tears). I just figured I'd speak up for

Streamline, since I like most of their work. Michael Minnett, Davis, CA, USA

HELEN

It's nice to get a letter in defence of Streamline - such a lot of people slag them off simply because of Carl Macek, whose name provokes kneejerk reactions from anime fans who've never even SEEN "Robotech"! It's nice to be able to balance the general view.

Dear Ni-chan,
Gomen nasai *, but I must argue with you. Video Comics was probably NOT reacting to the effeminate sound of Lupin's nickname during their English-language release of CAGLIOSTRO CASTLE. They called him "Wolf" because of a long, and rather ugly, copyright battle having to do with the original Arsene Lupin by Maurice LeBlanc. I shall attempt to explain what this fight is about as simply as I can.

First, back in the dawns of time when the original Lupin stories were first circulating, LeBlanc tried to pay homage to Sir Arthur Conan Doyle by writing the character of Sherlock Holmes into a Lupin short story. This was apparently done without Sir Arthur's permission and there was a very nasty brouhaha. The result was a positively scathing book called ARSENE LUPIN VS SHERLOCK HOLMES in which LeBlanc does everything possible to deride Sir Arthur's two most famous characters. In short, LeBlanc learned about copyright infringement first hand and wasn't very grateful for the lesson.

Now we must jump forward to approximately 1968, when a gentleman who called himself Monkey Punch revived the then almost forgotten character of Arsene Lupin. Of course, he felt the character could use a little up-dating, and so he resurrected the man as his own grandson and gave him all the toys an adventurous child of the James Bond Sixties ought to have. Voila! Lupin-sansei!**

Now, the Japanese are very lackadaisical about copyrights (other people's copyrights anyway) and Monkey Punch didn't bother getting permission from LeBlanc, or LeBlanc's Estate, when he released his new comic hero. Apparently Japan and France don't follow each other's popular culture too closely, either, because no-one in the LeBlanc family was even aware this had happened until the first LUPIN III Movie had its English-language release in Australia sometime after 1978. When they did, they were livid and screamed about copyright infringements, which it was within their rights to do. The only

problem being, the comic/television show had then been in public circulation for ten years. This, according to whatever board regulates international copyrights, meant that LeBlanc had forfeited his copyrights to the character of Lupin in Japan. Monkey Punch, and anyone else in Japan, could use Lupin in any way they liked and they didn't owe the LeBlanc Estate so much as a thank-you.

The LeBlanc Estate had lost its copyright in Japan, but not in the rest of the world. They set about making sure that nobody else could do what Monkey Punch had done. So vehement were they, that a television series called LUPIN THE EIGHTH (also known as ARSENE & CO) due for world distribution was squashed after only two episodes were made because the Estate refused to allow the studios to use the names "Lupin" or "Arsene". This interdiction is still in place and it has effectively killed the legal distribution of LUPIN III in any language other than Japanese. When Video Comics decided it wanted access to the wealth of material which had accumulated under the name of "Lupin", they had to change that name. They chose "Wolf" which was as close as they could come to it.

Yes, I know they do use the name "Lupin" once in the English-language version, but they claim this is a translation of the name "Wolf" - which it is, in Latin, I believe - and in that context, they could use it. But only in that context, don't you see. So, if Lupin is Wolf in the Video Comics' releases, it has more to do with an old case of sour grapes than any supposed reluctance to use Lupin's nickname - which is Lupe, by the way. Not Loup or Loop. Mostly he is just referred to as "Boss", which is okay by me.

I have my arguments with the Video Comics' version but they are mostly minor. (Lupin sounds too young. He was twenty-five at the time, not eighteen. The tower sequence is poorly translated, considering the beautiful language used in the original. And the "asbestos underwear" crack is right out.) If given a choice between this English version and none at all, it will certainly do. I wish they could call the man by his proper name, but, then, he's gone by aliases most of his life. What's one more?

V.M. Wyman, Gaithersburg, MD, USA.

HELEN

First, translation for non-linguists :
* sorry! , ** sansei = third
Second, thanks for letting us in on this wonderful story - almost as much fun as one of Lupin's capers!

Konnichiwa Helen-wa!

Now for a grumble - is there anyone out there who can explain how the BBFC rate their films? It's just that the person(s) who rates the films need a lobotomy. 3 x 3 EYES was given an 18 cert; this places it in the same league as HELLRAISER, DIE HARD and pornographic films. Surely it would be more appropriate to give it a 12 or 15 certificate, seeing that they show more offensive material on tv in Saturday night movies?

I had assumed that films were rated on the amount of sex, violence, swearing etc, but 3 x 3 EYES has no sex, no real violence, only a few scenes of gore, and even they were tame compared to many live-action films. Anyone who has more brain cells than a lemming could see the difference between anime and a live-action horror. Could you please pop down the road and ask the BBFC to explain its rating system? At least then I could begin to understand this stupidity!

Sam Tsang, Ruislip, Middx, UK.

HELEN

Degenerates like us just wouldn't understand the lofty workings of the BBFC, Sam. To us it might seem that, since the vast majority of people who watch anime live in Japan, which has one of the lowest crime rates in the world, the connection between anime and real-life violence is, to say the least, tenuous. The BBFC know better.

Dear Lynn,

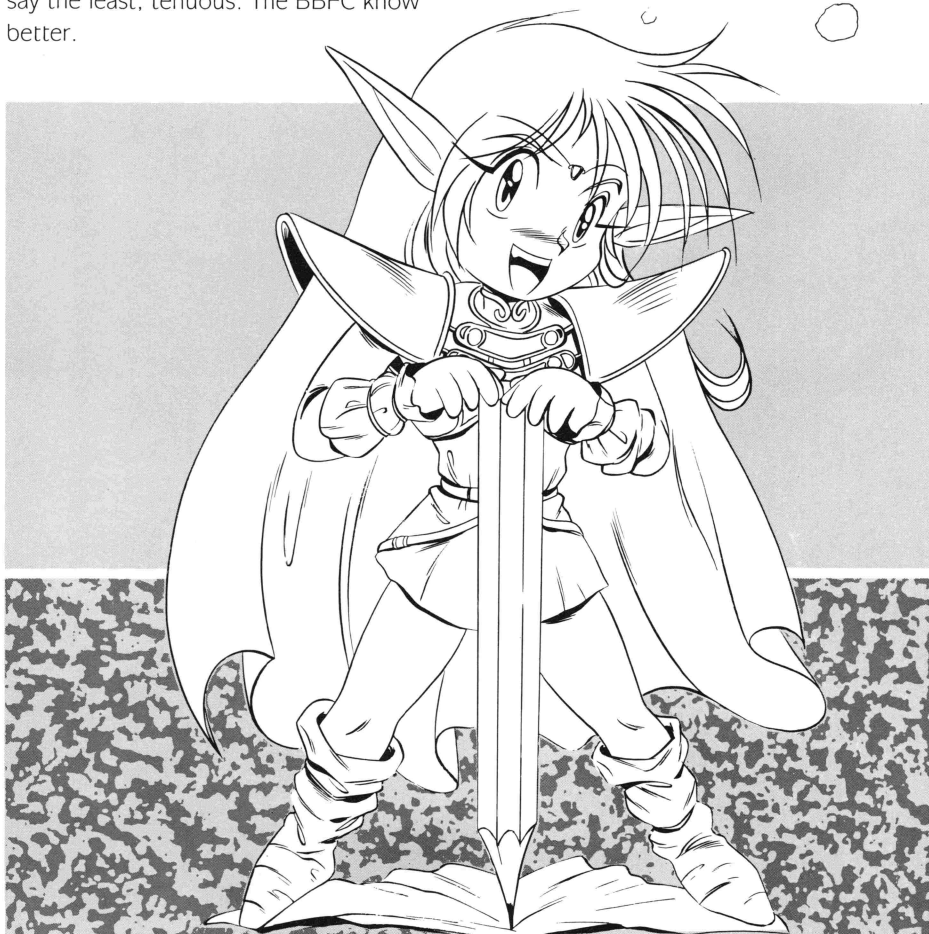
Just a note to tell you how much I like ANIME UK. I have stayed in Japan on a number of occasions and have had the chance to watch a lot of anime - mainly on television. (Of the tv series, DRAGONBALL is my favourite.) It was a great surprise to me, when I visited Japan for the first time in 1981, to see full-length animated films; of the films I think that LAPUTA is one of my favourites. Did you know that Miyazaki visited Wales to do some preliminary research before producing the picture?

It is a little sad that the animations that have been put on sale in the UK tend to be rather violent - not all Japanese animation films are so grossly violent.

Charles W. Evans-Günther, Flint, Clwyd, Wales.

HELEN

It's nice to get a letter addressed to Lynn, who is the backbone of our team (even though she claims to know nothing about anime). She (like all of us) agrees it's a pity that more varied anime wasn't on sale at first, but things are changing for the better thanks to constant fan pressure. Keep asking video companies to release what you want - they do listen and respond to their customers!



• ANIME CONTACTS

RAPHAEL MARSH

22 North End, Tetney, Grimsby, South Humberside, DN36 5NB

Age 16, studying media at college. fave anime LAPUTA and AKIRA, loves Jap console & computer games and cheap horror films. Desperately in need of contacts - all letters welcome!

GARETH PIDGEON

6 Windlesham Road, Salisbury, Wilts., SP1 3PY

Age 22, at university, wants pen-pals in the UK and world-wide, especially girls. Fave anime LAPUTA, fave manga at the moment ORION and APPLE-SEED.

ALEX PEARCE

59 Peppard Road, Caversham, Reading, Berks., RG4 8NH

Young and rather penniless anime nut with few tapes ("spot the subtle cry for help!"). likes most stuff but especially into all things mecha; when not watching vids like hardcore techno music, dabbling with computers, collecting rave flyers and checking through the return change slots in telephone boxes and coke machines.

Dear ANIME UK,

A small error in the article on RECORD OF LODOSS WAR in #6. The Knights of Moss do not ride dragons, they ride what I believe translates as wyverns. Common dragons were probably those Pern & Co. came across in episode 1. (information from ANIME V, issue 12, vol 72.) I know it's only minor but I like detail.

Lan Fin Chau,
Kilmarnock, Ayrshire, Scotland.

HELEN

So do I, and this is one I hadn't seen anywhere else. Thanks!

PLEASE NOTE

all of us at ANIME UK MAGAZINE love getting your letters and will always do our best to answer your questions about anime. If you need a quick, personal reply to your query, please enclose a stamped self-addressed envelope/IRCs; otherwise, watch this space!



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Wandering chef's legend of the demon sandwich!

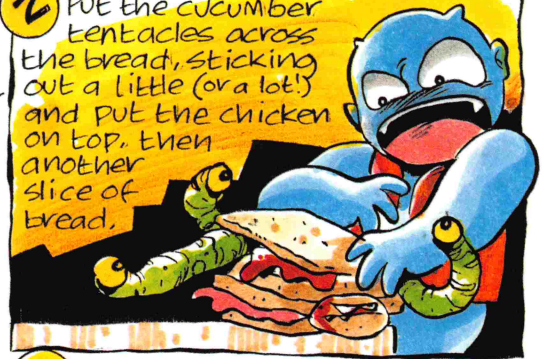
Ingredients

- Five rounds of wholemeal bread
- A hardboiled egg, chopped, mixed with mayonnaise and black pepper.
- 2oz chopped breast of chicken mixed with mayonnaise.
- Two spring onions and a 3" piece of cucumber, both cut into long thin green tentacles.
- 2oz tuna, mixed with finely chopped onion and tomato paste.
- Sliced fairly thick cut cooked ham.
- 1tsp whole grain mustard

1 Spread one piece of bread thinly with butter and thickly with mustard. Put the slice of ham and another slice of bread on top.



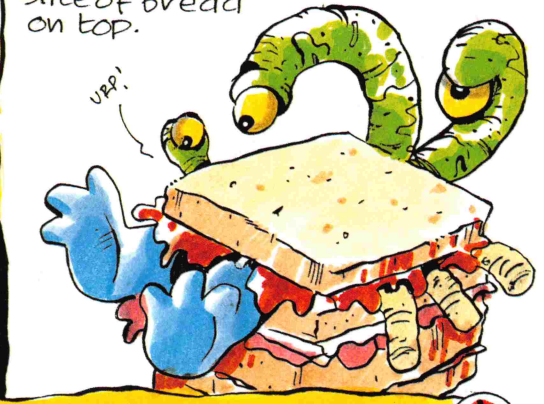
2 Put the cucumber tentacles across the bread, sticking out a little (or a lot!) and put the chicken on top, then another slice of bread.



3 Put the onion tentacles across the third slice and spoon the tuna on top, then another slice of bread.



4 Put the egg mayonnaise and another slice of bread on top.



Eat with difficulty - this sandwich fights back!

URÔTSUKIDÔJI © TOSHIO MIEDA / JAPAN AUDIO VISUAL NETWORK WESTGATE CORP / M.E. U.S.

OUTZONE

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MOVE FORWARD TO NEXT STAGE!

MOBILE POLICE
PATLABOR 2002
 Exclusive full-colour pictures of the new movie!

CONVENTIONS SPECIAL

Two big anime cons in the U.S. only a week apart, could Helen handle it!

ANIME GALLERY

This month's back cover is from a film we covered back in issue 4 - The Sensualist is set during Japan's Edo period and is based on a classic 17th century novel. Although light-years away from the usual anime releases we're used to seeing this is a beautiful and (as the title may suggest) erotic film and one that deserves a place in place in the library of any self-respecting fan of Japanese animation.

We would like to thank the film's distributors Western Connection for the use of this issue's anime gallery picture.
 The Sensualist ©O.B. Planning/Studio J.A.M.P./Western connection

